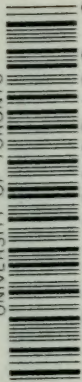


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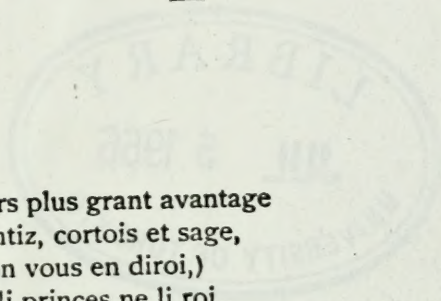
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NOTES ON CHAUCER

A COMMENTARY ON THE PROLOG AND SIX CANTERBURY TALES

BY HENRY BARRETT HINCKLEY

Si r'ont clers plus grant avantage
D'estre gentiz, cortois et sage,
(Et la raison vous en diroi,) 
Que n'ont li princes ne li roi
Qui ne sevent de letréure;
Car li clers voit en escriture
Avec les sciences provées,
Raisonnables et desmonstrées,
Tous maus dont l'en se doit **retraire**,
Et tous les biens que l'en puet **faire** :
Les choses voit du monde escrites,
Si cum el sunt faites et dites.
Il voit ès anciennes vies
De tous vilains les vilénies,
Et tous les faiz des cortois **hommes**,
Et des cortoisies les sommes.

Roman de la Rose vv. 19329—19344.

NORTHAMPTON, MASSACHUSETTS
THE NONOTUCK PRESS

1907

NOTES ON CHAUCER

A COMMENTARY ON THE PROLOG AND
THE CANTERBURY TALES

By HENRY BARNETT HICKLEY



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NORTHAMPTON, MASSACHUSETTS
THE MONCK PRESS
1957

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TO MY DEAR PARENTS:

HENRY ROSE HINCKLEY

AND

MARY WRIGHT HINCKLEY;

WHO HAVE ENABLED ME TO PURSUE THE STUDIES
OF WHICH THIS BOOK IS THE FRUIT.



PREFACE

In notes referring to text-construction I have, except where otherwise stated, given first the reading that I myself prefer. Following this I have endeavored to give a selection from the other readings sufficient to show the reasons for the preference. I would especially call attention to the merits of the Hengwrt Manuscript, which has, I think, been strangely neglected. Beside the seven prints used by Professor Skeat and the Globe editors I have used the recent print of the Cambridge Manuscript Dd. 4. 24 and a collation of Bodleian Manuscript 686 prepared for me by Miss A. F. Parker of Oxford. Collations of other manuscripts were desired, especially one of the Phillipps at Cheltenham which, to judge by the specimen printed by Professor Zupitza, is the most valuable of those still unprinted. But although the proprietor of the Phillipps Manuscript showed me all courtesy, practical difficulties proved insuperable.

The present work was originally planned on a scale far more limited than what it has grown to, and this is the best excuse I can offer if I have, at times, given references too meagerly. Nevertheless those who examine the references actually given will frequently find them far more adequate than at first they appear. The *Bibliography* gives the titles of nearly all works referred to, as well as a few other titles which are likely to prove helpful. Certain very valuable sources of information seemed too obvious to require a reference on every occasion. Such are, for example, Professor Skeat's *Oxford Chaucer*, the *New English Dictionary*, the *English Dialect Dictionary* and the *Dictionary of National Biography*.

I have in various places quoted Greek writers. In no case is it intended to imply that Chaucer was acquainted with their language. The propriety of quoting them lies principally in the fact that Chaucer was, through the literatures of France and Italy,

a conspicuous inheritor of the literary tradition inaugurated by ancient Greece. He is far more akin to Homer than to Beowulf, and indeed Anglo-Saxon was far more dead to him than Greek. I have also used the *Opus Majus* of Roger Bacon, for the illustration of Chaucer's science, although I am persuaded that the poet had no knowledge of that wonderful book. Bacon, however, gives us statements of medieval science that are unrivaled for general interest, and we owe a profound debt to Mr. Bridges for making his masterpiece accessible to every educated reader.

My obligations to the work of Professor Skeat are naturally very great indeed. Even where I have not accepted his conclusions, he has continually furnished indispensable materials. Gratitude and respect for what he has done have steadily grown during the progress of my studies.

Without the Forbes Library of this city, the present work would have been entirely impossible, and I take pleasure in recording my thanks for numerous services from those connected with that institution. But for that library the congenial occupation of a number of years would have been denied me. I have also received many courtesies from the Yale Library at New Haven, the Harvard Library at Cambridge, the Library of Smith College, and the Boston Public Library. To all I would tender my grateful recognition.

Professors Albert S. Cook and Henry A. Beers have generously interested themselves in the work and contributed helpful suggestions. Dr. Furnivall has assisted me with reference to the manuscripts; Professors E. Washburn Hopkins and C. R. Lanman have answered inquiries relating to India; Professor H. N. Gardiner has helped me with reference to Aristotle, Professor T. D. Seymour with reference to Ptolemy. My knowledge of Spanish analogs of the *Clerk's Tale* and of the *Franklin's Tale* is derived entirely from Miss C. B. Bourland. My cousin, Mr. Richard Hinckley Allen, has called my attention to Albiruni. In conveying to all these accomplished persons my

heartly thanks, I would explicitly add that I have made my own use of what they have so kindly furnished. If, therefore, I have done well the credit is largely theirs ; if I have done ill the fault is exclusively mine.

The printing has, of course, been a work of exceptional difficulty, and I would heartily thank the proofreaders and printers, who have corrected errors that would have escaped my unaided attention. If any typographical defects remain, the responsibility is mine.

It would be a privilege to mention the services of many others. I will confine myself to a special indebtedness to two of my teachers. I am very peculiarly indebted, in the search for culture, to Professor Henry A. Beers, a broad and judicious scholar and a gifted man of letters. Never have I had a teacher more helpful, and it is a pleasure to recall many acts of friendliness after the official relation of teacher and pupil has been dissolved. The other teacher is the late Professor Francis James Child, a scholar of world-wide and well-merited reputation, and peculiarly beloved of the many who call him master. A favorite passage of his from the *Roman de la Rose* is inserted on the title-page in affectionate memory of him.

HENRY BARRETT HINCKLEY.

NORTHAMPTON, OCTOBER 29TH, 1907.

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ABBREVIATIONS

A (followed by a numeral)	the A-Group of the <i>Canterbury Tales</i> .
A.D.	<i>Anno Domini</i> .
A.M.	<i>Ante Meridiem</i> .
A.S.	Anglo-Saxon.
B (followed by a numeral)	the B-Group of the <i>Canterbury Tales</i> .
B.	Bodleian Manuscript 686. (Miss Parker's collation.)
C (followed by a numeral)	the C-Group of the <i>Canterbury Tales</i> .
c., ch.	chapter.
Cf., cf.	(Latin <i>confer</i>) compare, consult.
<i>Conf. Amant.</i>	Gower's <i>Confessio Amantis</i> .
Cp.	Corpus Manuscript. (Dr. Furnivall's print.)
D (followed by a numeral)	the D-Group of the <i>Canterbury Tales</i> .
Dd.	Cambridge Manuscript Dd. 4. 24.
E (followed by a numeral)	the E-Group of the <i>Canterbury Tales</i> .
E.D.D.	<i>English Dialect Dictionary</i> .
Edw.	Edward.
E.E.T.S.	Early English Text Society.
F (followed by a numeral)	the F-Group of the <i>Canterbury Tales</i> .
F.	French.
ff.	and following.
Gg.	Cambridge Manuscript Gg. 4. 27. (Dr. Furnivall's print.)
<i>H.F.</i>	<i>House of Fame</i> .
Hl.	Harleian Manuscript 7334. (Dr. Furnivall's print.)
Hn.	Hengwrt Manuscript. (Dr. Furnivall's print.)
I (followed by a numeral)	the I-Group of the <i>Canterbury Tales</i> .
i. e.	(Latin <i>id est</i>) that is.
Ir.	Irish.
J.G.P.	<i>Journal of Germanic Philology</i> .
L.	Latin.
<i>L.G.W.</i>	<i>Legend of Good Women</i> .
LL.	Late or Low Latin.
Ln.	Lansdowne Manuscript.

ABBREVIATIONS

xi

M.	<i>Meridiem.</i>
M.L.A.	<i>Publications of the Modern Language Association of America.</i>
M.L.A.N.S.	<i>Publications of the Modern Language Association of America. New Series.</i>
M.L.N.	<i>Modern Language Notes.</i>
MS.	Manuscript.
MSS.	Manuscripts.
N.E.D.	<i>New English Dictionary.</i>
O.	Old.
O.F.	Old French.
O.Ir.	Old Irish.
O.N.	Old Norse. (Icelandic.)
p.	page.
pp.	pages.
<i>P.F.</i>	<i>Parlement of Foules.</i>
Ph.	Phillipps Manuscript. (Specimen printed by Professor Zupitza.)
<i>P.PI. C.</i>	<i>Vision of Piers Plowman, C-Text.</i>
Pt.	Part. Also Petworth Manuscript. (Dr. Furnivall's print.)
<i>R.R.</i>	<i>Romaunt of the Rose.</i> (Middle English version.)
St.	Saint.
stat.	statute.
<i>Tr.</i>	<i>Troilus and Criseyde.</i>
v.	verse.
vv.	verses.
vol.	volume.
W.	Welsh.
Westm.	Westminster.
* (prefixed to an italicized form)	Indicates that the form is not known to exist in any document, but is inferred to have existed.
§	Section.

THE PROLOG

(vv. A 1—858)

It was a very common practice throughout medieval Europe to fit a series of tales into a single tale as a framework. This custom appears to have originated in India, and to have been borrowed thence by the Persians and Arabs, and by the Mongolian races. It is not always possible to say at what point a particular tale or series of tales first entered Europe. The reader may consult Macdonnell pp. 368ff.; Keith-Falconer; or the great Benfey. An apparent exception to what has been said is the *Metamorphoses* of Ovid, which may have been wholly independent of Asiatic influence, but in which the framework is so indistinct as scarcely to deserve the name of a tale.

Examples of the custom of framing tales are altogether too numerous in Europe to permit of enumeration. Merely mentioning the *Fables of Bilpay*, the *Romance of the Seven Sages*, and the *Advice of a Father to his Son* (*Le Castoiment d'un Pere à son Fils*), we may say that three cases are especially interesting to the student of Chaucer. They are as follows:

(1). The *Confessio Amantis* of Gower. Gower was a fellow-countryman and a contemporary of Chaucer, and the question how far either of the poets influenced the other, and whether they ever compared notes or worked together, is very interesting, though, in large part, probably insoluble.

(2). The *Decameron* of Boccaccio. Tyrwhitt (p. xlix) remarked: 'The Canterbury Tales are a work of the same nature with the Decameron, and were, in all probability, composed in imitation of it.' For a long time this was the received opinion, but Lounsbury (*Studies* vol. 2 pp. 228—231) has made a very able argument to show that, so far from having imitated the *Decameron*, Chaucer was presumably ignorant of its very exist-

ence. With this conclusion I am in entire agreement. The resemblances between the *Canterbury Tales* and the *Decameron* seem not to be such as indicate imitation of the latter by the former ; but to be due either to the two writers having used the same or cognate literary sources ; or even to mere coincidence. It is only fair to add that Rajna has recently advanced an opinion resembling Tyrwhitt's. See *Romania* vol. 32 pp. 244—267.

(3). The *Novelle* of Giovanni Sercambi of Lucca. Here we have a series of tales told by a number of pilgrims traveling all over Italy with the special object of avoiding through spiritual purification the pestilence with which Lucca was at that time visited. This pilgrimage, like Chaucer's, is likely to have been an historical fact, and is represented as taking place in 1374. One of the company is chosen president (*preposto*) and performs functions not unlike those of Chaucer's Host of the Tabard. The tales are told sometimes on the road and sometimes in the cities where the company halts. Sercambi himself relates all the stories—or at any rate so I understand the terms of the commission which he receives from the president : *debbia essere autore e fattore di questo libro et di quello che ogni di gli comanderò Et pertanto io comando senz' altro dire che ogni volta io dirò : Autore, di' la tal cosa ; lui senz' altro sequa* [MS. *schusa*] *la mia intenzione.* (Sercambi pp. 7—8.) *La tal cosa* ('such and such a thing') seems to refer to the Latin rubrics, *De Sapientia, De Magna Prudentia*, etc., prefixed to the several stories. These rubrics were apparently given out by the president.

The resemblance between Sercambi and Chaucer is extremely interesting. Among minor details observe Chaucer's probable allusion to the pestilence in v. 18. Nevertheless it is altogether probable that the resemblance is a mere coincidence, due to the two writers having had a similar experience. Sercambi, though an important person in the political history of Lucca, was hardly known at all for his *Novelle* until the 19th century.

Chaucer can hardly have seen the MS. of his work. The English poet, on his journey from Genoa to Florence in 1373, may have gone either by way of Leghorn or of Lucca. But at that date Sercambi is unlikely to have had much to say about the *Nouvelle*. And furthermore, the route by the sea and by Leghorn is the more likely to have been taken. During his second trip to Italy (A. D. 1378) we do not find Chaucer South of Milan.

As a picture of various kinds of English folk Chaucer's *Prolog* was preceded by and resembles the *Prolog* to Langland's *Vision of Piers the Plowman*. Langland was a man of genius, yet his *Prolog* is artistically so far inferior to Chaucer's as to be almost negligible. Chaucer's *Prolog*, on the other hand, is a consummate masterpiece. As a compact picture of society in a given age, poetically executed, I know of but a single masterpiece that challenges comparison, and that is the description of the Shield of Achilles in the 18th Book of the *Iliad*. I will merely record my opinion that the *Prolog* is, on the whole, the finer work of literary art.

Just how far Chaucer's pilgrims were idealized at the promptings of the poet's genius we shall never know. But certain circumstances show that he drew, partly, at least, from actual models; that some, if not all, of his pilgrims are portraits from life. The 'mormal' on the Cook's shin, for example, adds nothing to the artistic excellence of the picture. Like the wen in Sir Peter Lely's portrait of Cromwell, it serves merely for purposes of identification. Chaucer mentioned it only because it was something he actually saw.

The date at which the *Prolog* was written is, in all probability, between 1384 and 1388. See note on v. 277.

4. of which. 'Of whose.' I have found no parallel to this idiom.

8. **the Ram.** In Chaucer's time, as Skeat points out, the Sun entered Aries on March 12th, and left that sign on April 11th. In B 5—6, where the time is apparently two days later than at the opening of this *Prolog*, we find that it is April 18th. Hence Skeat correctly inferred that the *halfe cours* referred to is the latter half of the Ram, which is described as now passed, the Sun having entered Taurus.

9—10. Flügel says: 'I have no doubt that Chaucer refers to the Nightingale, and follows the old tradition, according to which the Nightingale, in early spring, sings for a fortnight, day and night, without stopping.' Flügel refers to Aristotle *Histor. Animal.* 9.49; Pliny *Hist. Nat.* 10.43; Isidorus *Etym.* 1237; Vincent of Beauvais *Speculum Naturale* 17.102. Cf. vv. 97 and 98 and notes.

11. **priketh.** 'Pricks,' i. e. 'spurs,' 'stirs.'

17. **the hooly blisful martir.** The extent of the worship of Thomas Becket and the rapidity with which it spread are alike remarkable. He died in 1170. His canonization was registered in 1173. In 1177 a church dedicated to him was founded in the Western suburb of Dublin. In 1178 William the Lion, King of Scotland, founded and dedicated to the same saint the Abbey of Arbroath. This at a time when the Church of Scotland jealously asserted her independence of the archiepiscopal sees of York and Canterbury. For much valuable information concerning the worship of Becket in England and on the continent see Stanley's *The Shrine of Becket* in his *Historical Memorials of Canterbury*. I will add that in 1195 an Icelandic sailor, Rafn Sweinbjarnarson, vowed a vow to 'Bishop Thomas' in case a certain whale could be brought to land. According to Magnusson (*Thómas Saga Introduction*) the story of Becket exercised at a later date 'an influence nothing short of momentous' on the destinies of Church and State in Iceland. Becket was undoubtedly the most popular saint of the Middle Ages after the Virgin Mary. He owed his popularity partly to political reasons.

As an opponent of the king he was supposed to be the champion of the people, as was also, and with greater justice, Simon de Montfort, to whose tomb pilgrimages were likewise made. But above all Becket was popular because he represented the idea that the Church was superior to the State, and laid down his life for that idea. He possessed great courage, and was a rigorous ascetic, but was not at all a saint or even a gentleman, as we now understand those words. Froude's biography of Becket, though polemical, is brilliant, learned and readable. See also the note on the *Cultus of St. Thomas of Canterbury in Iceland* in *Academy* for May 18th, 1880.

29. *atte beste*. For the idiom compare *Ywaine and Gawain* 1861—1862 :

Wende, sho said, unto the knight,
And luke thou ese him at thi myght.

52—53. In Prussia he had often sat at the head of the table and above the knights of all other nations. The head of the table or 'board' was the seat of honor, and people were seated near it or far from it according to their rank and importance. Cf. *Gawayne and the Green Knight* 112 :

Bischof Bawdwyn abof bi-ginneȝ pe table.

Prussia was the headquarters of the crusading knights of the Teutonic Order. See the article on *Teutonic Knights* in the *New International Encyclopædia*.

54. *Lettow*. 'Lithuania.' Mindvog, king of that country from 1240 till 1263, was baptized into the Latin faith in 1252, but, not receiving from this ceremony the political benefits which he had hoped for, he washed off his baptism. From 1315 till 1377 Lithuania was a powerful heathen state, a terror to the Russian and even to the Tartar. But in 1286 King Jagellon married the queen of Poland. Two crowns were thus united, and the Lithuanians were baptized wholesale. Lithuania remained formidable until 1430. She conquered Kief and humbled Novgorod. See Rambaud vol. 1 chapter xi.

reysed. 'Raided.' < O.F. *reise*, 'expédition militaire, incursion sur une terre ennemie.' Godefroy.

59. the Grete See. This name is used for the Mediterranean by Gower, e.g. *Conf. Amant.* 2.145 and 2.2531. Cf. also *Conf. Amant.* 3.2487—2490 :

I prei you tell me nay or yee,
To passe over the grete See
To werre and sle the Sarazin,
Is that the lawe?

It is not Gower's least title to the respect of posterity that he emphatically disapproved of such proceedings.

60. The use of the preposition *at* is curious. We should expect it to be followed by some word denoting process. Possibly, therefore, *armee* means 'muster,' though I have not found it elsewhere in that sense. Ordinarily *armee* means 'armed fleet,' 'armament,' 'armada.' Hl. reads *ariue*, and Gg. *aryue*, the reading accepted by Skeat, and understood by him to mean 'arrival, or disembarkation of troops.' Flügel contends that *arive* in this sense does not occur in Middle English. It may be added that the alleged reference to disembarkation is a little singular. Cf. Flügel in J. G. P. vol. 1 pp. 118ff.

65. somtyme. 'At one time,' 'once.' So also in 85 below.

67. prys. 'Renown.'

68. worthy. 'Of social position.'

70. vileynye. 'To speak villany' is an expression common to the English, French and Italian of the Middle Ages. Cf. Villani *Cronica* 12.8 : aveva stretta la gola a uno suo vicino popolano perchè gli diceva villania ; also *Cléomadès* 220—221 :

K'ains une seule vilonnie
Ne dist ne ne fist a nului.

The spelling *vilonnie* shows that the word was sometimes supposed to be from *vil* and *honir*. The real derivation is of course from *ville* ('town,' 'village'), > *villain* ('townsman,' 'villager,' 'countryman'). See note on C 740.

75. gypoun. This was a sleeveless surcoat worn outside the armor and often emblazoned with the arms of the wearer. Sometimes there was yet another coat, the 'cyclas,' worn over the jupon. See cut facing p. 1 of 1st vol. of Longman's *Edward III.* Apart from heraldic purposes the jupon served to protect the haberjon from rust, and from getting heated in the sun.

80. bachelor. The history of this word has been much disputed. I take it to be derived from O. Ir. *bachal*, 'a slave.' (See Windisch p. 128.) From this came the Low Latin *baccalārius*, *baccalāria*, used in the 8th century for 'male' and 'female farm-hand,' respectively. Traces of the original meaning of the word survive in O.F. *bachelette*, 'jeune fille, jeune servante' Godefroy (*Supplement*); and in the O.F. and early English use of *bachelor* for a workman who has attained a certain grade of proficiency, or for 'a member of a workman's gild.' (See N. E. D. under *bachelor*, definition 2.) Like *boy*, from meaning 'a servant,' *bachelor* came to mean 'a young person.' See Godefroy *Supplement*, and cf. *Boeve de Haumtone* 167 :

tot sei jeo un veillard e vus un bachelor ;

also *ibidem* 3352—3353 :

' Par mon chef ! ' dist Boves, ' cil erent bachelers ;
s'il vivent longues, il attenderunt lur per. '

Godefroy's *Supplement* gives *bacheliere*, 'jeune fille ;' and *bachelote*, 'jeune fille gracieuse.' From 'young man' the masculine forms easily came to mean 'unmarried man.' The meaning 'holder of a degree' may be connected with the meaning 'servant,' as is perhaps indicated by the inferiority of the bachelor's to the master's degree. In academic use however the term was early confounded, perhaps through a pun, with *bacca+laurus*, whence the spelling *bachelor* instead of *bachelor*. The alleged sense of 'knight of low rank,' or 'aspirant to knighthood,' would be easily derivable from 'servant,' 'young man,' or 'retainer ;' but it is not well established in English unless possi-

bly for a later date than Chaucer. Chaucer's knights are often *bachelers* as well, but I doubt whether he ever called a man a *bachelor* in order to indicate that the man was a knight.

Chaucer uses the term for 'retainer,' 'young man,' 'unmarried man' or 'the holder of a bachelor's degree.' Any one of the first three meanings suits the present context.

82. *I gesse*. Used parenthetically not only by Chaucer but also frequently by Gower. Cf. *Conf. Amant.* 5.2904, 7.2818, 8.2276, etc. The modern *locus classicus* for this maligned expression is Shelley's *Adonais* 31:

he, as I guess,
Had gazed on Nature's naked loveliness,
Actaeon-like.

83. *of evene lengthe*. 'Of full stature.' Cf. *King Horn* 93—94:

þu art gret and strong,
Fair and evene long.

86. Chaucer in his youth accompanied a raid through the same country. Cf. Lounsbury *Studies* vol. 1 pp. 54—57. Indeed the Squire is likely to resemble the young Chaucer far more than the Clerk does. Cf. note on 285.

91. *floytynge*. Flügel (J.G.P. 1. pp. 118ff.) contends that Chaucer does not refer to the use of the flute, but to 'whistling,' or as Chaucer elsewhere calls it 'piping.' Bailey's Oxfordshire word, *floting*, and a cognate Low German word, both meaning 'to whistle,' are pointed out. Furthermore the Squire painted in the E. MS. has no flute. Flügel's contention is presumably sound. In the *Cléomadès*, a Belgian poem, I observe the interesting phrase, *flaüteöurs à II dois* (v. 2889), which may mean 'men who whistle with two fingers in the mouth.' In *Roman de la Rose* 8048 *fléutent* means 'to flout,' 'to jeer at,' doubtless 'by whistling.'

97. *by nyghtertale*. Cf. *Havelok* 2024—2025:

Hwo mithe so mani stonde ageyn,
Bi nither-tale, knith or swein?

Cursor Mundi (in Morris and Skeat Pt. 2 p. 76);

Wit naghtertale he went o tun.

and Barbour's *Brus* 19.495 : *Be nychtlyrtale*. The *-er, -yr* represents a Norse genitive singular.

98. Cf. *Sowdone of Babylone* 45—46 :

Whan lovers slepen with the opyn y3e,

As Nightingalis on grene tre.

100. The custom for squire to carve before knight is mentioned in D 2243—2245 and E 1772—1773.

104. **pecok arwes**. 'Arrows tipped with peacock's feathers.' These were common in the Middle Ages. Cp. and Pt. read *pocok*, a variant form that long survived, and doubtless still survives, as a proper name. Admiral Sir George Pocock sailed from Portsmouth to the West Indies in 1762. Cf. Longman *Frederick the Great* p. 224.

106. **takel**. The word is used collectively for 'arrows' in *Richard Coer de Lion*, 4348—4349 :

Off our folk they schotte monye :

Envenymyd ther takyl was.

108. **a myghty bowe**. The celebrated long-bow of Falkirk, Crécy and other battles is of disputed origin. Hitherto it has generally been claimed either for the Normans or for the Welsh. Oman (*Art of War* p. 558) makes a strong case for the Welshman as against the Norman, but in my note on A 2895 I have given reasons for believing that the long-bow was borrowed from the Orient. If so, it was probably introduced into England by the crusading prince, Edward, afterwards Edward I. The late Professor York Powell asserted that the long-bow was used at the Battle of the Standard, A.D. 1138. (See his *History of England* p. 81.) He gives no authority for the statement, but probably had in mind Ethelred of Rievaulx, who gives indeed a spirited account of the English arrows, which seem however to have been remarkable only for their number and for the rapidity of their discharge. There is nothing to indicate the

terrible force of the long-bow back of them. Ethelred says :
 Sed australes muscae de cavernis pharetrarum ebullientes, &
 instar densissimae pluviae convolantes, & in obstantium pectora,
 vultum, oculos quoque importunius irruentes, conatum illorum
 plurimum retardabant. Videres ut hericium spinis, ita Galwensem
 sagittis undique circumseptum, nichilominus vibrare gladium,
 & caeca quadam amentia proruentem nunc hostem caedere,
 nunc inanem aerem cassis ictibus verberare. Surely the English
 archer of a later date, he who carried the lives of twelve Scots
 at his girdle, sent less innocuous shafts than these.

110. **woodecraft.** 'Woodcraft,' 'forestry.' It seems to
 have included especially the keeping, hunting and brittling of
 game. Cf. *Gawayne and the Green Knight* 1605—1606 :

Penne a wyȝe pat watȝ wys vpon wod crafteȝ,
 To vnlace þis bor lufly bigynneȝ.

120. **seinte Loy.** Saint Eligius. King Dagobert asked
 Eligius to swear on the relics of the saints. The bishop refused.
 The king pressed his request and the bishop burst into tears ;
 whereupon the king exclaimed that he would believe him with-
 out an oath. Hence 'to swear by Saint Loy' was either a very
 mild oath (cf. D 1546), or an oath such as Saint Loy might have
 uttered or approved of ; that is, no oath at all. There is a half-
 ruined chapel near Exeter known as St. Loy's, and the saint
 seems to have been extremely popular both in France and in
 England during the Middle Ages. See Hales *Folia Litteraria*
 pp. 102ff.

124—126. An exceedingly delicate little thrust. Chaucer,
 who had more than once been on the continent, was in a better
 position than many to appreciate the essentially provincial
 character of the Anglo-French dialects. The contention that
 Chaucer found nothing amusing in French of Stratford is con-
 trary to the evidence. Already in the first half of the 12th cen-
 tury William of Malmesbury seems to admit the superiority of
 continental to insular French, for he mentions among the advan-

tages of Ralph, who was consecrated Archbishop of Canterbury in 1119, that he had the correct and as it were elegant speech (*accuratus et quasi depexus sermo*) of his native (French) soil. Later Walter Mapes says that French of Marlborough had a bad reputation. Gervase of Tilbury, in the 13th century, says that the English noblemen used to send their sons to France in order to remove the 'barbarousness' of the dialect to which they were born (*ob linguae nativae barbariem tollendam*). Various writers of English birth apologize for their French, among them Gower. See his *Traitié* 18.4 (*Works* vol. 1 p. 391):

Et si jeo n'ai de François la faconde,
Pardonz moi qe jeo de ceo forsoie:
Jeo sui Englois.

See especially the contribution by Dietrich Behrens to Kluge's *Geschichte der Englischen Sprache*.

It is barely possible that Chaucer's Prioress is a portrait of the Mary Suharde who, according to Dugdale (4. pp. 119—123), is mentioned in a document of 19 Richard II as Prioress of the Benedictine nunnery at Stratford at Bow called St. Leonard's of Bromley. But in v. 121 she is called *Madame Eglentyne*.

128—135. These lines resemble the description of *la Vielle*, a woman of the world, in *Roman de la Rose* 14006—14019:

Et bien se gart qu'ele ne-moille
Ses dois es broez jusqu'as jointes,
Ne qu'el n'ait pas ses levres ointes
De sopes, d'aulx, ne de char grasse,
Ne que trop de morsiaus n'entasse,
Ne que trop nes mete en sa bouche.
Du bout des dois le morsel touche
Qu'el devra moillier en la sauce,
Soit vert, cameline, ou jauce,
Et sagement port sa bouchée,
Que sus son piz goute n'en chée
De sope, de savor, de poivre.

Et si gentement redoit boivre,
Que sor soi n'en espanse goute.

Also *ibidem* 14025—14030 :

Si doit si bien sa bouche terdre,
Qu'el n'i lest nule gresse aerdre,
Au mains en la levre desseure :
Car quant gresse en cele demeure,
Où vin en perent les mailletes,
Qui ne sunt ne beles ne netes.

The above lines were undoubtedly Chaucer's immediate model. A looser parallel of interest is from Ovid's *Ars Amatoria* (3.755—760):

Carpe cibos digitis ; est quiddam gestus edendi :
Ora nec immunda tota perunge manu.
Neve domi praesume dapes : et desine, citra
Quam capies paulo, quam potes esse, minus.
Priamides Helenen avide si spectet edentem,
Oderit ; et dicat, Stulta rapina mea est.

132. *curtelsie*. Not 'courtesy,' but 'the ways of the court.' Cf. 139—140.

137—138. Chaucer delicately diverges from the account of *la Vielle* (*Roman de la Rose* 14073—14084) whose principles are none of the best.

139. *cheere*. 'Behavior.'

peyned hire. 'Took pains.'

143. *charitable*. 'Tender-hearted.'

146—147. Horses and dogs were ordinarily fed on a coarse lentil bread, says Skeat, and not on the delicate 'wastel bread,' which was made of the finest flour. Wyclif mentions little dogs as customary gifts from gallants to women, but I greatly hesitate to attribute to so proper a person as our Prioress the habit of receiving such gifts. Cf. note on 233.

152. *tretys*. 'Well-formed,' 'free from irregularities or imperfections.' Cf. *Roman de la Rose* 2743—2744 :

Les yex rians, le nez tretis,
 Qui n'est trop grans ne trop petis.

Aucassins has le face clere et traitice et le nes haut et bien
 assis (*Aucassins et Nicolette* 2.13—14).

159. a peire of bedes. Cf. *R. R.* 7370:

A peire of bedis eke she bere.

Also *Conf. Amant.* 8.2904—2907 :

A peire of Bedes blak as Sable
 Sche tok and heng my necke aboute ·
 Upon the gaudes al withoute
 Was write of gold : *Por reposer.*

gauded. Having large ornamental beads, or 'gauds'
 (Gower's *gaudes*), signifying prayers beginning with *gaudete*
 or *gaudia*, between the decades of the aves in the rosary.

162. The Latin words are taken, in transposed order, from
 Virgil *Eclogs* 10.69 :

Omnia vincit Amor ; et nos cedamus Amori.

Cf. *Roman de la Rose* 22125—22129 :

Virgile néis le conferme
 Par sentence esprovée et ferme,
 Quant Bucoliques cercherés,
 Amors vaine tout, i troverés,
 Et nous la devons recevoir.

The same poem (19863—19870) attributes the *Eclogs* to divine
 inspiration :

Car ès bucoliques Virgile
 Lisons ceste vois de Sebile,
 Du saint Esperit enseigneie :
 Jà nous ert novele lignie
 Du haut ciel çà jus envoiée,
 Por avoier gent desvoiée,
 Dont li siecle de fer faudront,
 Et cil d'or où monde saudront.

It is probable, therefore, that the Prioress interpreted *Amor*

in a religious sense, contrary to the real meaning of Virgil. Virgil was unquestionably a deeply religious poet, and it is no wonder that the peculiar culture of the Middle Ages converted him into a prophet of Christianity.

163—164. All efforts to reconcile these three priests with the number of pilgrims given in v. 24 have been unavailing, nor do these efforts merit the slightest attention. There is no objection to applying the term *chapeleyne* to a woman. Furnivall has shown that one of her duties would be to hold the crozier. See *Academy* for May 18th, 1880. She was also a secretary and an amanuensis. See *Essays on Chaucer Part 3*.

165. **a fair for the maistrie.** 'A pre-eminently fair one' (literally 'a fair one as to mastery or excellence').

167. **able.** 'Suitable.'

172. As applied to priors the title 'lord' was, for the most part, one of courtesy. Nevertheless, a few priors, as well as many abbots, were summoned to Parliament and voted as barons in the House of Lords. Cf. Brewer's *Fuller* vol. 3 p. 302.

celle. 'A cell.' A small monastery, dependent on a larger one and receiving the overflow thereof. See Ducange under *cella*.

173. Our Monk was, then, a Benedictine. The Benedictines were not an order. Their convents lived independently under the *Regula Monachorum* composed by Benedict A. D. 515. Their first convent was founded at Monte Cassino in Italy A. D. 529. Much valuable information concerning the various types of Benedictines will be found in the notes to Brewer's edition of Fuller's *Church History*. Consult also the excellent articles on *Benedict* and the *Benedictines* in the *New International Encyclopædia*.

176. **space.** 'Course.'

177. **a pulled hen.** Simply because a hen that has lost any considerable quantity of her feathers is a forlorn-looking object. The alleged belief that such a hen could not lay eggs adds nothing.

ing to the expressiveness of Chaucer's words and is not likely to have been in his mind.

178. O. F. Emerson suggests that the text here referred to is Gratian *Decreta Pars Prima Distinctio lxxxvi*. He also quotes Jerome on the 90th Psalm: Esau venator erat, quoniam peccator erat. Et penitus non invenimus, in Scripturis sanctis, sanctum aliquem venatorem; piscatores invenimus sanctos. The stories of Nimrod and Esau were sometimes used as warnings to hunters. Cf. John of Salisbury's *Policraticus* 1.4, a chapter against hunting with which Chaucer must have been familiar. In Josephus *Antiq. Jud.* 1.4.2, Nimrod (Νεβρωδης) is a tyrant and the builder of the Tower of Babel, which was intended to withstand the Almighty in case of another deluge. Outside the portal of San Zeno Maggiore, at Verona, is a relief representing Theodoric as a huntsman speeding to the devil. Emerson shows that by medieval writers the hunter is frequently made a type of the devil. (See the article in *Modern Philology* for June, 1903.)

179—181. Tyrwhitt remarked: 'The text alluded to is attributed by Gratian, Decret. P. ii. cau. xvi. Q. 1. c. viii. to a Pope Eugenius: Sicut piscis sine aqua caret vita, ita sine monasterio monachus.' The earliest form of the proverb known to me is that quoted by Mr. Ellershaw of Durham in the *Academy* for Dec. 6th, 1890, from the *Life of Saint Antony* attributed to Athanasius and written not later than A.D. 373. It is given in Skeat's note.

recchelees. 'Careless,' 'lax,' 'negligent,' 'slack.' Found in B 4297, 4626 and in E 488. *Recchelees* offers but a vague translation of *sine monasterio*, and therefore Chaucer adds v. 181 to make it quite clear to what 'text' or proverb he refers. Benedict especially enjoined fixed residence and condemned monks who roamed from convent to convent.

cloysterles, the reading of Hl. (alone of the printed MSS.), must be a blundering emendation of the scribe, as Chaucer would

not have thought it necessary to explain so obvious a word as 'cloisterless.' The emendations *reghelles*, 'without a (monastic) rule' (propounded by Tyrwhitt), and *recellees*, 'without receipt, or cloister' (propounded by Ten. Brink), are unnecessary.

187. Cf. *Roman de la Rose* 11962—11970 :

S'il entroit, selon le commant
 Saint Augustin, en abbaie
 Qui fust de propre bien garnie,
 Si cum sunt ore cil blanc moine,
 Cil noir, cil regular chanoine,
 Cil de l'Ospital, cil du Temple,
 Car bien puis faire d'eus exemple,
 Et i préist sa soutenance,
 Car là n'a point de mendiance.

Chaucer may have known Saint Augustine's *De Opere Monachorum*, a brief and exceedingly sensible treatise, not unworthy of a modern economist. It is carefully based upon Scriptural authority and recommends that 'holy men' shall labor with their hands. Chapter 17, in which the good father answers the lazy fellows (*pigri*) who pretend that they must avoid bodily labor in order to find time to pray, to meditate, and to read the Word, is perhaps especially apposite to our text.

200. in good poynt. Cf. Froissart 2.165.14—15 : fu li airs assés atemprés et en boin point ; *Conf. Amant.* 8.2580 : *deide in sory point* ; and *Conf. Amant.* 2.2792—2793 :

He soffreth noman in good point
 Wher that he mai his honor lette.

In this last *in good point* means 'to live in dignity and honor.'

201. stepe. 'Bright,' 'glittering.' So in *Comus* 97. <A.S. *stēap*, 'bright.' Sometimes applied to sounds, like Modern English *clear*. Cf. *Richard Coer de Lion* 5985 :

And cryyd on hym with voys ful stepe.

208. For the distinction between monks and friars, cf. Fuller *Church History* vol. 3 p. 267 : 'Monks had nothing in

propriety, but all in common ; friars had nothing in propriety nor in common, but, being mendicants, begged all their subsistence from the charity of others. True it is, they had cells or houses to dwell, or rather hide themselves in, (so *the foxes have holes, and the birds of the air have nests,*) but all this went for nothing, seeing they had no means belonging thereunto. Yea, it hath borne a tough debate betwixt them, Whether a friar may be said to be owner of the clothes he weareth? and it hath been for the most part overruled in the negative.' This original condition of things became greatly perverted in time, the houses of friars often becoming exceedingly well-to-do. The best picture of a begging friar that has come down to us from the Middle Ages is in the *Summoner's Tale*.

209. *solempne*. 'Festive.'

210. The four orders were as follows : (1). The Dominicans, also called Black Friars, Preaching Friars and Jacobins. The last name, according to Brewer, was derived from the Street of Saint James (*Sancti Jacobi*) in which the first Parisian house of the order stood. The name Dominicans comes from the founder of the order, Saint Dominic of Caraloga, in Spain. The Dominicans first came to England in 1221, thirteen in number, with Brother Gilbert of Fraxineto as prior. Fuller, following Pits, declares that no less than 80 famous English writers were of this order. (2). The Franciscans, also called Grey Friars and Minorites. Fuller conjecturally derived the last name from the words of Jacob : *Sum minor omnibus beneficiis tuis* (*Genesis* 32.10). The Franciscans were founded by Saint Francis of Assisi (A.D. 1182—1226), two years after whose death they came over to England, where their first seat was at Canterbury. 'For skill in school divinity,' says Fuller, 'they beat all others quite out of distance.' Roger Bacon was of this order. (3). The Carmelites or White Friars from Mount Carmel in Syria. After the death of John, King of Jerusalem, all Judea fell into the hands of the Saracens ; and the Carmelites were obliged to

seek refuge in Europe, about 1238. This was, according to Brewer, their first appearance in England, although Fuller ascribes their establishment in Alnwick, Northumberland, to the reign of Richard I. (4). The Augustine Eremites, who came to England in 1252. Their first settlement, according to Brewer, was at Woodhouse in Wales. In 1253 Humphrey de Bohun gave them the convent of Saint Peter's the Poor in Broad Street, London. Minor orders of friars were the Trinitarians, the Bonehones, the Crouched Friars, the Friars of the Sack (Brethren of the Sack), the Bethlehemites and the Robertines. These minor orders were later suppressed by papal mandate. See Brewer's Fuller vol. 3 pp. 269—277.

212—213. Some have held that this refers to his marrying off his concubines, a service he would be glad to perform without a fee as he thereby avoided their importunities for support. This explanation, though sadly possible, is unnecessarily black. Why not, with Flügel (J.G.P. 1 pp. 118ff.), explain that the Friar was generous enough to marry run-away couples without charge? The Friar was, on the whole, just such an amiable rascal.

218—220. He claimed that by virtue of his license from the Pope his powers exceeded those of the parish priests. Between the priests who were subject to the Bishop, and the monks and friars who held authority directly from the Pope, jealousies were frequent. In *Roman de la Rose*, *Faux-Semblant* professes a similar superiority to the regular clergy (vv. 11619—11626):

Ge puis confesser et assoldre,
 (Ce ne me puet nus prélas toldre),
 Toutes gens où que ge les truisse ;
 Ne sai prélas nul qui ce puisse,
 Fors l'apostole solement
 Qui fist cest establissement
 Tout en la faveur de nostre Ordre.

224. We have here a glimpse at the process by which the Pardoner's profession was corrupted.

pitaunce. 'Pittance,' 'fee.' Also explained as specifically 'a mess of victuals.' (J.G.P. I. 118ff.)

232. moote. 'May.' Still used in Scotland and in Yorkshire.

233. Cf. Matthew *English Works of Wyclif* p. 12: 3if pei becomen pedderis berynge knyues, pursis, pynnis and girdlis and spices and sylk and precious pellure and fourrouris for wymmen, and pertto smale gentil hondis, to gete loue of hem and to haue many grete 3iftis for litil good ore nou3t; pei coueiten euyle here neizeboris goodis.

236. rote. 'A fiddle with three strings.' <O.F. *rote* Originally a Celtic word. Cf. O.Ir. *crot*; W. *crwth*, and E. *crowd*, 'a fiddle.' It has nothing to do with L. *rota*, 'a wheel.'

238. Cf. *Roman de la Rose* (1027—1029):

Tendre ot la char comme rousée,
Simple fu comme une espousée,
Et blanche comme flor de lis.

A description of the Lady *Biautés*.

239. champioun. 'An athlete.' Used of stone-putters in *Havelok* (E.E.T.S. edition, pp. 31—32), and of a wrestler in *Gamelyn* vv. 218, 219 and 261. Applied to Samson in B 3213: Sampson, this noble, almyghty champioun.

241—242. Cf. note on C 477.

244. facultee. 'Ability.'

as by his f. 'considering his ability.'

245. For a similar attitude toward the unfortunate, cf. *Roman de la Rose* 11787—11790 and 12129—12136.

246. avaunce. 'Be profitable.'

251. The triple negative is emphatic.

vertuous. 'Accomplished.' *Vertu* is used for 'accomplishment' in *Conf. Amant.* 5.920—922:

Ther was with him no vertu elles,
Wherof that enye bokes karpe
Bot only that he couthe harpe.

Also *ibidem* 5.960—962 :

And he non other vertu couthe
Of craft to helpe himselve with
Bot only that he was a Smith.

252. After this verse Hn. gives two lines not found in any other manuscript :

(252a) And yaf a certeyn ferme for the graunt

(252b) Noon of his bretheren cam ther in his haunt.

Flügel assures us (*Anglia* 23.237) that the literature of the Church says very little of the custom of farming out the begging, but that the literature hostile to the friars says a great deal.

255. *ferthyng*. 'A coin,' the 'fourth part of a penny.' Or perhaps better, 'a morsel.' Cf. *Havelok* 878 :

And gat him pere a ferping wastel.

258. *love-dayes*. 'Days of public reconciliation.' Cf. *Conf. Amant. Prolog* 1046—1047 :

Bot helle is fulle of suche descord

That ther may be no loveday.

261. *maister*. 'One having authority.'

264. Barbour (*Brus* 1.393—394) says of Sir James the Douglas :

And in spek wlyspyt he sum deill,

Bot that sat him rycht wondre weill.

That is, 'it was very becoming to him.' Barbour tells us that in this lisping Douglas resembled Hector of Troy. Statements of this kind should not be taken too seriously, yet I would like to ask : Can medieval tradition have confused Hector with Alcibiades, whose trick of turning r's into l's is known to us through Plutarch? See Plutarch *Life of Alcibiades*.

270. 'The mercantile classes had been growing in wealth and importance during the reign of Edward III; the ranks of the nobility were even then recruited from among English merchants.' Cunningham pp. 34off.

a forked berd. Beards were the fashion with the upper middle class. Cf. A 332, B. 4110.

274. solempnely. 'Pompously.'

276. kept for any thing. Skeat takes *for any thing* to mean 'for any sake,' 'at any cost.' But Modern English has *for anything*, and (so far as I know) Anglo-Saxon has *ænige þinga* meaning 'for any sake,' only in negative sentences. Cf. *Beowulf*: 792, 2375 and 2906. So far as I know, the sense 'at any cost' occurs nowhere in our language. Therefore I take *kept for* to mean 'protected against,' and *any thing* to mean 'any accident'—especially pirates. *Keep for* meaning 'protect against' occurs in B 4306—4307 :

and bad hym for to kepe hym wel

For trayson.

277. Middelburgh is a well-known port in the Netherlands. The Orwell is a river of Suffolk. At the head of its navigable waters is the town of Ipswich, and at its mouth is Harwich. Hales (*Folia Litteraria* pp. 100—101) pointed out that the wool-staple was at Middelburgh only from 1384 to 1388, and inferred that the *Prolog* was written during that period. He cites Craik *History of British Commerce* i. 123.

278. 'The mintage of money was one of the royal prerogatives, and the officers of the Exchange were empowered to see that no foreign coinage got into circulation in this country [England], but that it was sent to the Mint for re-coinage; and also that the English currency was not unduly exported. It was not unnatural, therefore, that the business of exchange should be kept in the hands of officials, though freedom was granted to merchants to exchange with one another as long as they did not do it for gain, but only for mutual convenience.' Cunningham p. 327. See further Jusserand pp. 236—237. Chaucer's language insinuates that the Merchant exchanged 'for gain' and contrary to law.

282. chevyssaunce. This may be regarded either as a col-

lective noun ; or perhaps better as an uninflected plural. The meaning is 'agreements to pay interest.' These were, of course, illegal.

285. We must beware of identifying Chaucer with the Clerk. Both were fond of books, both had been to Italy, and both seem to be absorbed in their several meditations during the present pilgrimage. On the other hand the Clerk has a leanish figure, while Chaucer seems, both from the single portrait of him that we possess and from the description in B 1889—1892, to have inclined to stoutness. We have no evidence that Chaucer was acquainted with Aristotle's logic, nor that he ever studied at Oxford. Cf. note on E 27.

Oxenford. Earlier *Oxenaford*, 'the ford of Oxen.' Cf. the modern name *Clerkenwell*. *Oxenaford* may have been a corruption by popular etymology of some Celtic name of different meaning, but for this I know no real evidence.

292. office. '(Secular) office' or 'employment.'

294. twenty bookes. A considerable body of Aristotle's writings was already accessible to Western Europe. Most of this consisted of Latin translations from Arabic versions, but in a few cases the Latin was directly from the Greek, as in the *Nicomachean Ethics*, translated not long after 1240 by, or by order of, Robert Grosseteste, Bishop of Lincoln. The writings on logic, collectively known as the *Organum*, were at least partly translated by Boethius, and this translation was known to Beda. A collection of sentences selected and translated from the physical and metaphysical works is attributed by Jourdain to Boethius or Cassiodorus. Cf. Jourdain Chapter 2.

297. al be that. 'Although.'

philosophre. This word might mean either 'a sage' or 'an alchemist.' Here, accordingly, we have either a pun or a naïve confusion of ideas. Very amusing is the opening of *Conte 26* in *Le Castoiment d'un Pere à son Fils* (edited by Barbazan) :

Socrates fu riches assez,
Filosofes molt alosez.

With the spelling *Filosofes*, cf. Italian and Spanish *filosofo*; Danish and Swedish *filosof*; Dutch *filozoof*. The *ph* of English, French and German is ridiculous.

301—302. The prayer of a begging student of Germany is quoted by Mather from *Carmina Burana* XCI :

Exul ego clericus,	Postulo suffragia
Ad laborem natus,	De vobis jam digne.
Tribulor multo [s]ciens,	
Paupertati datus.	Ergo mentem capite
	Similem Martini ;
Litterarum studiis	Vestibus induite
Vellem insudare,	Corpus peregrini :
Nisi quod inopia	
Cogit me cessare.	Ut vos Deus transferat
	Ad regna polorum,
Decus N. . . .	Ibi dona conferat
Dum sitis insigne,	Vobis beatorum.

305. in forme and reverence. 'Formally and respectfully.' Cf. Froissart 5.140.5—6 : voelliés dire et moustrer sus bonne fourme à madame la roine.

307. Sownynge in moral vertu. 'Making for righteousness,' 'edifying.' *Sownynge* in the sense of 'tending to' survives in the legal phrase *sounding in damages* used of a suit for the recovery of damages.

310. Parvys. The portico of Saint Paul's where lawyers were wont to meet. Used in *Roman de la Rose* 12368 of the porch of Notre-Dame :

Où parvis, devant Nostre-Dame.

312. of greet reverence. 'Exceedingly respectable,' 'very dignified.'

314. 'The itinerant justices were sometimes mere justices of assize, or of dower, or of jail-delivery, and the like ; and they

had sometimes a more general commission to determine all manner of causes, being constituted *justiciarii ad omnia placita*: but the present justices of assize and *nisi prius* are more immediately derived from the Statute Westm. 2, 13 Edw. I. c. 30, which directs them to be assigned out of the king's sworn justices, associating to themselves one or two discreet knights of each county.' Blackstone 3.4.11.

315. **by pleyn commissioun.** The 'full commission' doubtless means that he had been *justiciarius ad omnia placita*. See preceding note.

317. **many oon.** 'Many a one.' Generally in Chaucer, *many* is followed by the singular without the article *a*.

320. **infect.** 'Invalidated.'

324. **kyng William.** 'William the Conqueror.'

329. **barres.** 'Stripes.' Cf. A 3235:

A ceynt she werede barred al of silk.

331. **Frankeleyne.** 'Franklin,' 'freeholder,' 'country gentleman.'

332. **dayesye.** The 'day's-eye' or 'daisy.' Not our American 'Daisy,' the 'Whiteweed' or 'Oxeye Daisy' (*Chrysanthemum Leucanthemum*), but the English 'Daisy' (*Bellis Perennis*, Burns's 'wee, modest, crimson-tippèd flow'r,' the rays of which are white with a rosy tinge. The ruddy visage of the Franklin makes the simile the more appropriate.

334. **a sope in wyn.** 'A piece of bread dipped in wine.' Cf. E 1843: *a sope in fyn claree*. Also the well-known account in the Gospels of the dipping of the sop at the Last Supper.

336. Epicurus is still generally known as the upholder of the doctrine that pleasure is the highest good, without reference to his nobler doctrines as to the nature of true pleasure or to the special importance which he attached to friendship.

337. **pleyn delit.** Either 'simple pleasure' or 'the full satisfaction of one's desires,' according as we take *pleyn* to mean

'plain' (L. *plānum*) or 'full' (L. *plēnum*). Cf. E. 2021—2022 :

Somme clerkes holden that felicitee
Stant in delit.

340. **Saint Julian.** Cf. *Roman de la Rose* 9164—9165 :

Ainsinc m'aïst saint Juliens
Qui pelerins errans herberge.

Saint Julian the Good Harbinger, by a mistake, slew his own father and mother. As a penance he erected a little house beside a water, and devoted himself to ferrying strangers across, and to feeding, clothing and housing such as had need. In these offices his faithful wife was united with him. Once he was called up at midnight to ferry a stranger. The load was exceeding heavy, and the stranger in a wretched condition. Julian labored zealously for the relief of the stranger. At last the stranger's appearance became one of dazzling beauty, and he said : ' Julian, I come to thee on a message from our Lord in heaven. Well hast thou done thy penance. Thy sins are forgiven. Soon shalt thou and thy wife come to him with all joy.' And shortly afterward the saintly couple died. Cf. *South English Legendary* pp. 256—260.

341. **after oon.** ' According to a single standard,' ' up to the mark.'

343. **bake.** A strong past participle, ' baken ' or ' baked.'

345. **snewed.** ' Abounded.' F. *neiger* is used in the same sense. See Littré under *neiger*. Also *Conf. Amant.* 6.1498 :

He was with yistes al besnewed.

352. **geere.** ' Utensils ' (collectively). <O.N. *gervi*, *gorvi*. Cognate with A.S. *gearwe*. This word occurs in A 365, and F 1276. It is a different word from *geres* in A 1531. See note on that passage.

353. Even kings were sometimes content with a table of trestles with boards laid across. Cf. *Sevyn Sages* 3873—3874 :

The kinges dener wele was grayd ;
Thai set trestes and bordes on layd.

Some writers have therefore supposed that the present *table dormant* was one with the boards fixed to the frame, as contrasted with one of removable boards. But on the whole I prefer to take *dormant*, as in Blackstone, for 'fixed to the floor or to the wall' (like a pump or a chimney-piece), this being an established meaning, whereas the other is conjectural. See N.E.D. under *dormant*.

355. He had doubtless been one of the 'discreet knights' according to the Statute of Westminster. Cf. note on 314.

356. In Simon de Montfort's second Parliament, summoned December 14th, 1264, the sheriffs were directed to return not only two knights from every shire, but also two citizens from every city and two burgesses from every borough. In these citizens and burgesses we find the beginning of the House of Commons. The knights of the shire belonged socially to the same class as the barons, and seem originally to have sat with them in Parliament. Their transfer to the lower house was probably effected before 1350. The knights represented land, and the burgesses capital. Their fusion into one house was attended with most beneficial results. There was henceforth a nobility in England but there could be no noble caste. Cf. Taswell-Langmead pp. 274—275.

357. *anlaas*. A short, two-edged knife or dagger, broad at the hilt and tapering to the point. N.E.D. cites an Old Welsh word *anglas*, and in Matthew Paris a Latin word, *anelacius*, occurs. Cf. *Morte Arthure* 1148:

Bot Arthur with ane anlace egerly smytte;
also *Havelok* 2553—2554:

Hand-ax, sype, gisarm or spere,
Or aunlaz, and god long knif.

359. *shirreve*. 'William [the Conqueror] abolished the great Earldoms which had threatened the integrity of the Kingdom under Edward [the Confessor], and, reverting to the earlier English practice, restricted the jurisdiction of the Earl to a single

shire. The government of the shire—judicial, military and financial—was, moreover, practically executed by the Sheriff, who was directly responsible to the King.' Cf. Taswell-Langmead pp. 61—62.

countour. Doubtless the title of the Sheriff, in his financial capacity.

360. vavasour. 'Subvassal.'

362. Webbe. Langland uses *webbe* of a woman (*P. Pl. C.* 7.221—222):

My wif was a webbe and wollen clop made ;

Hue spak to þe spynnesters to spynnen hit oute ;

and of a man (*ibidem* 10.204) : *webbes and taillours*. In the one case the derivation is from A. S. *webbe*, 'a (female) weaver,' and in the other from A. S. *webba*, 'a (male) weaver.' In the present passage the sense is masculine. The modern proper name *Webb* is a derivative of either or both of these A. S. forms.

364. fraternitee. *Fraternitas* is one of the terms for 'gild' in medieval Latin. The fraternity or gild here referred to appears to have been neither a craft-gild nor a religious gild, but a town gild or gild merchant. This appears from the wealth of the members, which is obviously greater than that of craftsmen who were not also merchants; and from their belonging to different crafts. On the gilds merchant see Lugo Brentano in Smith's *English Gilds* pp. xciii—cxiii.

365. gere. 'Apparel,' 'raiment,' 'belongings;' same word as in 352.

apiked. 'Adorned,' 'furnished.' Cf. *Cleanness* 1478—1479 :

þe candelstik bi a cost watȝ cayred pider sone,

[V] pon þe pyleres apyked þat praysed hit mony ;

and *ibidem* 1636—1637 :

& I schal halde þe þe hest þat I þe hyȝt haue ;

Apyke þe in porpre clope, palle alper-fynest.

In *The Pearl* 1036 we have *pyked* in the same sense :

þe portaleȝ pyked of rych plateȝ.

372. alderman. The head-officer of a gild was called an 'alderman,' and the word has sometimes been so understood here. This would however be rather a small compliment to our well-to-do Burghers, and unlike the generous praise which Chaucer bestows on other pilgrims. I prefer therefore to take *alderman* in its modern sense of 'municipal magistrate,' observing further that of the Grocers' Company, formed in 1345, sixteen members were London aldermen, while one member, Nicholas Brembre, seized the mayoralty of London for the second time in 1385, by violence. Cf. Cunningham p. 341.

379. for the nones. The primary meaning of this phrase, i.e. 'for the occasion,' is rather rare in 14th century English and does not give much point to the present passage. I believe therefore we should rather take it in the sense of 'on purpose,' 'expressly,' and construe it with the next verse, thus: 'Expressly to boil the chickens,' etc. According to E.D.D. *for the nonce* means 'on purpose' in certain modern dialects. For example the following speech is reported as coming from East Suffolk: 'He jossed up agin me for the nonce: 't wan't a accident.' For Middle English examples cf. *Conf. Amant.* 5.2592—2594:

for thilke nyht
That sche was bore, as for the nones
Nature sette in hire at ones, etc.

Also *ibidem* 7.3705—3717:

Me thoghte I sih a barli cake,
Which fro the Hull his weie hath take,
And as it were for the nones,
The Kinges tente of Madian,
It threw to grounde and overcaste.

This account of Gideon's dream is an exceptionally clear instance: 'And, as if on purpose, the cake knocked over the tent of the King of Midian.'

It is important to note that Chaucer generally uses *for the nones*

to emphasize some preceding word; thus, *myghty for the nones* (A 1453), 'very strong;' *a stout carl for the nones* (A 545), 'a very powerful fellow;' *loude for the nones* (B 4523), 'very loud.'

Doubtful cases are D 2154 :

This hastow for despit doon for the nones ;
where *for the nones* may mean 'on purpose,' or simply emphasize *for despit*; and *Morte Arthure* 1927 :

Bot ȝif thowe wolde all my steryn stroye for þe nonys;
where it may mean 'purposely,' 'wilfully,' or it may emphasize *stroye*, 'destroy' (or 'harass'; see note on C 858).

381. **galyngale**. 'Galingale.' Used by Chaucer for the aromatic root of certain East Indian plants of the genera *Alpinia* and *Kaempferia*, formerly much used in medicine and cooking. In the form *gallengar* it occurs in the *Saxon Leechdoms* 312 (circa A. D. 1000), and is like *rose* and *myrrh* one of the very few Asiatic words which we know to have entered our language before the Norman Conquest. Cf. N.E.D. To the above list add A.S. *mancus* < Arabic *man-kush*, 'stamped.' (Chadwick pp. 10—11.)

384. **mortreux**. 'Thick soups,' 'purees.' Cf. *P.Pl. C.* 16.47 : *mortrewes and potages*; *ibidem* 16.66 : *mortrews and puddynges*. Chaucer probably pronounced the *x* as a *z*.

386. **mormal**. 'Open sore.' The word is still used in the North Country.

388. **by weste**. 'To the West.' So used in *King Horn* 775, 955; *bi este*, 'to the East,' *ibidem* 1146. The idiom is still used in designating certain points of the compass, as in 'North-west by West.'

390. **rouncy**. Tyrwhitt understood this to be 'a common hackney horse' and his opinion has been universally followed. But in the first place it would be unlike this spirited seaman to submit to a sorry mount; and in the second place I know of but a single passage in Middle English where such an interpretation of the word is strongly suggested, namely *Ipomydon* 1645—1646 :

Armure he toke that was rusty,
And horsyd hym on an old rouncy.

It should also be conceded that in Banffshire to-day *runcy* is a disparaging term meaning 'a woman of coarse manners and doubtful character.' See E.D.D.

On the other hand the word is twice and unequivocally used in Middle English for 'a war-horse,' namely in *Gawayne and the Green Knight* 303 and in *Beues of Hamtoun* 757. Morell gives one instance from Lydgate's *Siege of Thebes* where the meaning must be the same. And in *Havelok* 2569 we have, if not a 'war-horse,' at any rate apparently a decent 'saddle-horse.' From *Ywaine and Gawin* 252 it is impossible to draw any inference either way. When we turn to the continental literature of the 14th century and later the evidence is yet more decisive for something better than a 'hackney.' Cf. Froissart (2.266.15—17): chevaliers et escuyers montés sus bon coursiers et gros ronchins, le demourant sus hagenées bien apertes et bien travaillans. *Ibidem* (2.133.35—2.134.2): sont chevalier et escuier bien montés sour bons gros roncins, et les aultres communes gens del pays tout sour petites hagenées. So Froissart *passim*. Boccaccio uses *roncione*, *roncioni* in the same sense (e.g. *Teseide* 6.51, 8.7, 9.36); and Ariosto constantly uses *ronzin*, *ronzino* for something better than a nag. (Cf. e.g. *Orlando Furioso* 1.68, 1.73, 1.76, etc.)

Evidence therefore favors the conclusion that our Shipman boldly mounted a powerful steed, we might even call it 'a war-horse.' He rode uneasily, partly because he was not used to riding, and partly, I fancy, because the great, strong horse was hard-gaited. *Rouncy* for 'a hackney,' 'a nag,' belongs chiefly to the continental usage of an earlier day than Chaucer's. See Ducange under *runcinus*.

398. *nyce*. 'Foolish.

conscience. 'Compassion.' 'He had no foolish compassion.' This verse refers to what follows.

399. the hyer hand. We now say 'the upper hand.'
But cf. *Richard Coer de Lion* 5239—5240 :

And who that haves the heyer hand,
Have the cyté and al her land ;

Conf. Amant. 6.404—405 :

So that the heiere hond he hadde
And victoire of his enemys ;

and *Ywaine and Gawin* 2199—2200 :

I prai to grete god alweldand,
That thai have noght the hegher hand.

400. He made them 'walk the plank.'

403. lodemenage. Here means 'pilot's art,' 'skill as a pilot,' 'pilotry.' Defined by Bullokar (A. D. 1616) as 'skill in navigation.' Used as a law-term for 'pilot's fee' as late as the 18th century. See N.E.D.

408. Gotland is an island in the Baltic, off the east coast of Sweden, to which it now belongs. Cape Finisterre is near the Westernmost promontory of Spain.

409. Britaigne. 'Brittany.'

414. grounded in astronomye. 'Thoroughly versed in star-craft.' Hippocrates asserted the value of star-craft to the physician in his *Περὶ Ἀέρων Ὑδάτων τόπων* and the doctrine was developed by Galen, who attached special importance to the Moon. (Cf. *Περὶ Κατακλισέως Προγνωστικά Ἐκ Τῆς Μαθηματικῆς Ἐπιστήμης*.) The Arabic medical writers expanded and transmitted these theories. Roger Bacon complained that in his day the astrological part of medicine was neglected: *Sed medici hujus temporis pauci sciunt astronomiam et ideo nec auctores suos multi intelligunt nec possunt intelligere, et ideo negligunt meliorem partem medicinae.* (*Opus Majus* edited by Bridges vol. i. p. 250.) See also my note on F 782.

416. magyk natureel. 'Magic by star-craft.' Cf. *Conf. Amant.* 7.649—650 :

And thus seith the naturien

Which is an Astronomien ;

and *day natureel* in F 116 for 'an astronomical day.'

417. *fortunen*. 'Declare what fortune was indicated by.'

ascendent. 'That degree of the ecliptic which is rising above the horizon at a given moment.'

418. *ymages*. Cf. *H.F.* 3.178—180 :

To make in certeyn ascendentes,

Images, lo, through swych magik,

To make a man been hool or syk.

The fundamental principles of savage magic seem to be two : First, that like produces like, or that an effect resembles its cause. It is to this belief that treatment by images is due. Second, that things that have been in contact continue to act upon one another after the contact ceases. These savage ideas persisted in the Middle Ages and are not yet extinct. Star-craft belongs to a higher stage of civilization. Cf. Frazer *The Golden Bough* 1.9.

420. Galen defines health as 'the proper complexion or mingling according to nature of the four humors in us ; or the unimpeded energy of the physical forces ; or the proper mingling of the four primary elements of which the body consists : hot, cold, moist and dry.' (Kühn's edition 19.382.) Diseases were supposed to originate in disturbances of this proper mingling or true complexion.

429. With the following list of physicians compare that in *Roman de la Rose* (16623—16628) :

Et les phisiciens méismes

Onc nul eschapper n'en véismes,

Par Hipocras ne Galien,

Tant fussent bon phisicien.

Rasis, Constantin, Avicenne

I ont lessiée la couënne.

My information in the following notes on physicians is derived chiefly from Gurlt and Hirsch.

Esculapius. In the Middle Ages Esculapius was the reputed author of a treatise on chronic diseases entitled : *De Morborum, Infirmitatum Passionumque Corporis Humani Causis, Descriptionibus et Cura*. This is now believed to have been compiled by a Christian physician of about the 7th century, who has especially laid under contribution the writings of Caelius Aurelianus.

430. Deyscorides. There were three medical writers named Dioscorides. Of these the most renowned, and the one to whom Chaucer refers, is Dioscorides Pedianus, of Anazarbus in Cilicia, the most famous botanist and pharmacologist of antiquity. He lived under Nero and Vespasian, and was contemporary with the elder Pliny. He held a position in the Roman army, probably that of military physician, and, traveling from country to country, was able to study his plants in great part at first hand. He wrote a work in five books on *materia medica*, *Περὶ ὕλης*.

Rufus. Rufus of Ephesus was an Alexandrian physician who lived, probably, in the time of Trajan. Some of his writings have been preserved in an incomplete or fragmentary form, and these were brought out in a Greek and French edition by Daremberg and Ruelle (Paris 1880). One of these concerns pharmacology, *Περὶ τῶν Φαρμάκων Καθαριστικῶν*. Galen attributes to Rufus a hexameter poem on herbs *Περὶ βοτανῶν*.

431. Concerning Hippocrates and Galen, the two most famous of the Greek physicians, I need say nothing. All good cyclopedias and classical dictionaries give information sufficient.

Haly. Ali Ben el-Abbas. He was born in the first half of the 10th century, in Ahwaz, Persia, and died A.D. 994. He wrote a treatise called *Tractatus de Medicina* and a handbook of therapeutics called *Liber Regius (el-Maliki)*. The latter is the best of the Arabic compendia of medicine but, unfortunately, was displaced in popular favor by the bulky *Canon* of Avicenna.

432. Serapion. There were two Serapions. One was Jahja Ibn Serapion, or Serapion the Elder, also known as Janus or Johannes Damascenus. He probably lived in the 9th century,

as a predecessor or contemporary of Rhazes, and wrote two works in Syriac. He is called *Damascien* in v. 433, and therefore Chaucer may, in the present verse, refer to Serapion the Younger, whom Meyer (the author of a *History of Botany*) believed to be not an Arab but an Occidental Christian who cannot have lived earlier than the end of the 11th century, and who wrote a book Latinized as *Liber de Medicamentis Simplicibus*. I find no authority for the statement that there were three Serapions.

Razis. Abu Bekr Muhammed Ben Zakarijja el-Razi, or Rhazes. He was born A.D. 850, at Rajin, Khorasem, in Persia. He is the earliest great name in Arabic medicine. He wrote prolifically on medicine, philosophy, astronomy and chemistry. His *Liber de Pestilentia*, later known as *Liber de Variolis et Morbillis*, is the earliest extant treatise on the small-pox. There is an English translation published by the Sydenham Society, London, 1847. Rhazes is also celebrated for his compendium of medical knowledge known as *el-Hawi*, or *Continens*. He was distinguished for noble character, broad scholarship and, to some extent, for creative scientific work. He died A.D. 923 or 932 at Raj or Bagdad.

Avycen. Abu Ali el-Hosein Ben Abdallah Ibn Sina, or Avicenna. He was born A.D. 980, at Afshena, a spot near the Bokharan city of Chamartin. Beside medicine, he studied philosophy, mathematics and astronomy, and was, in short, a universal scholar. His *Canon Medicinæ* (*el-Künün f'l Tibb*) was the most compendious treatise on medicine known to the Middle Ages. It won him the title of 'Prince of Medicine,' and for centuries cast the authority of preceding medical writers, both Greek and Arabian, into the shade. It was not an original work but followed Galen on anatomy and physiology, Aristotle on biology, and Rhazes, Haly and the Greeks on pathology. The Hindu writer Charaka is repeatedly quoted (Macdonnell p. 427). The *Canon* owed its popularity to its compendiousness and to its elaborately dialectic style.

433. Averroës. Abul Welid Muhammed Ibn Roshd, or Averroës. He was born at Cordova A. D. 1126, and died in Morocco in 1198. He studied law, mathematics, philosophy and, later, medicine. He wrote on innumerable topics, but was especially renowned for a commentary on Aristotle. In medicine his reputation was inferior to Avicenna's, though his *Collijet* (*Kitāb el-Kollijat*) or *Liber Universalis de Medicina*, was famous. It is of an exceedingly dialectic character and almost destitute of original observations. A learned, brilliant and penetrating account of Averroës is by Renan: *Averroës et l'Averroïsme*.

Damascien. See note on *Serapion* above.

Constantyn. Constantinus Africanus of Carthage, who lived in the latter half of the 11th century and is said to have traveled for forty years through Arabia, Chaldea, Persia, India, Ethiopia and Egypt. Under accusation of being a magician he fled to Salerno, where he became secretary to Robert Guiscard. About 1080, or somewhat earlier, he translated the *Aphorisms* of Hippocrates from the Arabic version into Latin. This, the earliest known instance of contact between the medical school of Salerno and Semitic literature, was unfortunate. Hitherto Salerno had derived her medical lore from the Roman Cælius Aurelianus and from translations directly from the Greek of Hippocrates and Galen, and not from the garbled versions which passed from Greek into Syriac, from Syriac into Arabic, and from Arabic into Latin. Constantine is thus the first important translator of Arabic works into Latin. In 1086 he withdrew from the court of Salerno and entered the Benedictine convent at Monte Cassino. Chaucer elsewhere refers to a specific work of Constantine's (E 1807—1811). Beside Gurlt and Hirsch I have used Rashdall's monograph on Salerno in his *Universities*.

434. Bernard. Bernard de Gordon, or Bernardus Gordonius. He was probably born at Gordon in Rouergue. He began to teach at Montpellier A.D. 1285. His *Lilium Medicinæ* was composed in 1305. It is a compilation from the Arabs, but

not without original observations. It was long prized as a systematic manual of medicine. Bernard was alive in 1318. We do not know when he died.

Gatesden. John Gaddesden (Johannes Anglicus) lived at the end of the 13th century and the beginning of the 14th. He was an instructor in Merton College, Oxford, and, later, Court Physician. He wrote *Rosa Anglica* (a title imitated from the *Lilium Medicinæ*), *sive Practicæ Medicinæ a capite ad pedes*. He was severely censured by his famous contemporary, Guy de Chauliac, as a worthless impostor who acquired a large property by the sale of costly remedies. His most famous exploit is thus described by himself: 'Let scarlet red be taken, and let him who is suffering [from] small-pox be entirely wrapped in it or in some other red cloth; I did thus when the son of the illustrious King of England suffered from small-pox; I took care that all about his bed should be red, and that cure succeeded very well.' (Quoted from *Rosa Anglica* by Jusserand p. 180.) At the close of the 18th century, the Emperor Francis, when suffering from small-pox, was likewise wrapped up in scarlet cloth. Nevertheless he did not recover. (*Black Folk-Medicine*.)

Gilbertyn. Anglicus Gilbertus, an early English physician, lived at the end of the 13th century. He was highly esteemed by his contemporaries, and was somewhat proficient in Greek literature, especially Hippocrates and Alexander of Tralles.

435. Diet is said to be a subject to which Arabic writers give much attention. Cf. article on *Arabic Physicians* in Gurlt and Hirsch.

438. This probably refers to what follows. He spent little time enough in considering the lilies of the field or in reflecting on the dangers of purple and fine linen.

442. **wan in pestilence.** 'Acquired during the pestilence.' See note on C 679.

443—444. The practice of medicine was a lucrative one during the 14th century. Fine robes were sometimes given as fees.

448. **Gaunt.** 'Ghent.' John of Gaunt was so called from his having been born at Ghent (A. D. 1340). Froissart (2.410.21—23) tells us that Ghent is *li ville de tout le pays de Flandres ou on drappe* (manufactures cloth) *le plus et qui le mains puet vivre sans drapperie* (manufacture of cloth).

453. **ground.** 'Texture.'

454. **ten pound.** A playful exaggeration.

457. **moyste.** Chaucer refers the suppleness of new leather to the presence of moisture.

462. **as nowthe.** 'Now.' Cf. *as now* in A 2264.

463. **Jerusalem.** Scan thus: *Jér'salém* or *Jérus'lém*; in B 3337 the scansion should be either *Jer'sálem* or *Jerús'lem*. In elisions of this kind the elided vowel may have been either slightly touched or entirely omitted.

463—466. One of the purposes of these pilgrimages was undoubtedly to 'put herself in the market.' Cf. *Roman de la Rose* 9685—9692:

El vient céans, et vous emmaine
Trois fois ou quatre la semaine,
Et faint noviaus pelerinages
Selonc les anciens usages,
Car g'en sai toute la covine,
Et de vous promener ne fine,
Si cum l'en fait destrier à vendre,
Et prent et vous enseigne à prendre.

In the *Shipman's Tale* we hear of the equally religious custom of going on pilgrimages to avoid inquiries into one's business transactions (B 1420—1424).

Of the places to which the Wife made her pilgrimages we may say that there was a much-visited image of the virgin in Boulogne, France; that at Compostella in Galicia, a part of Spain, there was a shrine in which the bones of Saint James the Apostle were supposed to be kept; and that the bones of the 'Three Wise Men of the East,' Milton's 'star-led wizards,' were supposed to be preserved at Cologne.

467. 'She knew a great deal about traveling,' or 'She picked up a great deal of knowledge from travel;' according as we take *of* to mean 'concerning' or 'from.'

468. *Gat-tothed*. This may have either of two meanings. It may be from *gat*, 'an opening,' 'a hole' (Friesic, Dutch, Icelandic and Norwegian, *gat*), and signify 'having the teeth far apart.' Skeat pointed out that this is said to-day to be a sign that one will be lucky and travel. This interpretation agrees best with the remark (D 608):

Gat-tothed I was and that bicam me weel;
which seems to refer to the Wife's personal appearance.

On the other hand *gat-tothed* may mean 'goat-toothed,' i. e., 'lascivious.' Note the frankness with which the Wife confesses to a *colles tooth*, i. e., 'a lascivious mind,' in D 602. Against this it is urged that for 'goat' Chaucer uses *goot*. But sometimes A.S. *gāt* > *gat*. Cf. note on B 4155.

Whichever be the true explanation, we may safely discard the suggestion that *gat-tothed* has anything to do with *gap* or *glat*.

472—473. In the margin of the E. MS. she is represented as sitting astride. 'In the invaluable manuscript of the Decretals (Roy. 10 E. IV.) in the British Museum, ladies on horseback are constantly represented: they always ride astride. . . . The numerous ivories of the fourteenth century in the South Kensington Museum and in the British Museum often represent a lady and her lover, both on horseback and hawking. In almost all cases the lady unmistakably rides astride.' Jusserand *Wayfaring Life* p. 104.

475. Evidently she had learned from experience what others might find in Ovid's *Remedia Amoris*.

476. *the olde daunce*. Used in *Roman de la Rose* 4078, as here, of the 'art of love':

Qu'el scet toute la vielle dance.

Cf. also *ibidem* 504—506:

Qui envoisiement chantoient
 Les dances d'amors et les notes
 Plesans, cortoisies et mignotes;

also *Tr.* 4.1431 and *C* 79.

489. *offryng*. The contributions of his parishioners.
substaunce. His private property.

491. *parisshe*. Probably pronounced *par'sh*. In *v.* 488
Gg. reads *parschens* for *parisshens*.

493. *meschief*. 'Trouble.' E.D.D. gives the following as
 a Banffshire speech: 'He got a awfou mischief wee a steen fa'in'
 on's leg.'

498. Cf. *Gospel of St. Matthew* 5.19.

506. *clennesse*. 'Moral purity.'

508. Cp. and Pt. *acombred*; Ln. *acumbrede*; *Gg.* *acumbrit*;
B. *be accombered*; *E.* and *Hn.* *encombred*. The form in *ac-*
 is perfectly established in Renaissance English, but, of course, *E.*
 and *Hn.* may be right.

514. Cf. *Gospel of St. John* 10.12—13.

517. *daungerous*. 'Sparing,' 'niggardly,' 'forbidding.'
 Cf. *Roman de la Rose* 489:

N'estoit ne dangereux ne chiches.

523. *for the nones*. Emphasizes the word *sharply*. Cf.
 note on 379.

525. 'He did not look for pomp nor adulation.' Presum-
 ably Chaucer wrote *wait* or *wayt*, as is indicated by the meter.
 In form this might be either a present or a preterit. The *E.*
 scribe took it for a present and wrote *waiteth*. The *Hn.* scribe
 rightly took it for a preterit and wrote *wayted*.

526. *Ne maked him a spiced conscience*. The common
 interpretation of this phrase may be expressed thus: 'a precious
 conscience,' 'a conscience versed in the anise and cumin of
 morality, but negligent of weightier matters.' This seems to be
 the way in which the Jacobean dramatists understood the passage.
 See the quotations in Skeat's note.

Skeat however explained that fees prepaid to a judge were called 'spices' (*espices*) in French; and thus a *spiced conscience* would be the conscience of 'a spiced judge.'

But neither of the above explanations suits Chaucer's only other use of the phrase (D 434—436):

Ye sholde been al pacient and meke,
And han a sweete, spiced conscience,
Sith ye so preche of Jobes pacience.

In order to get a meaning that fits the context in both passages I take *conscience* to mean 'sympathy,' 'compassion'—a very common meaning of the word in Chaucer—and *spiced conscience* to mean an extreme of the quality, i. e., 'unctuousness,' 'extraordinary complaisance.' Then vv. 525 and 526 stand in clear and clean antithesis one to another: 'He did not pompously exact deference from others, neither did he lay flattering unctions to their souls;' 'he was neither a snob nor a toady.'

548. A ram seems to have been a customary prize at wrestling matches. Cf. B 1930—1931:

Of wrastlyng was there noon his peer
There any ram shal stonde;

and *Gamelyn* 183—184:

Her bisyde, brother, is cryed a wrastling,
And therfor schal be set up a ram and a ring.

'M. Paris mentions a wrestling-match at Westminster in the year 1222 at which a ram was the prize.' Tyrwhitt. For a classical parallel, cf. Theocritus I. 1—6.

549. *short-sholdered*. Defined by Skeat as 'short in the upper arms.' I do not find the word in E.D.D., nor am I acquainted with it outside of Chaucer.

thikke. Cf. *Guy of Warwick* 7761—7762:
Hys buste was brode, his body grete:
He was thykker than a nete;

also *Havelok* 1648:

picke in pe brest, of bodi long.

In Modern English we say a 'thickset' fellow, a 'thick' fellow being one whose perceptions are obtuse.

553—554. The rime *spade: hade* is curious. Cf. 617—618 where we have *hade: blade*. A correspondent assures me that we should read *spadde: hadde: bladde*, the first and the third form being variants derived from Anglo-Saxon datives. But it is unlikely that the MSS. would have been corrupted to *spade: hade: blade* if Chaucer had used the double *d* in every case. Furthermore the forms *spadde*, *bladde* are hardly, if at all, to be found in MSS. of the 14th century, if indeed they occur in any MSS. On the other hand, the form *hade* is well established. Seven times do we find it riming on *made* ('did make') in *Ywaine and Gawin*, namely in vv. 249, 1432, 1724, 2019, 2038, 3784, and 3823. We have the same rime in Gower. (See quotation in note on F 250.) It is utterly impossible to suppose that the rime originally stood *hadde: madde*. The following rimes in *R. R.* deserve attention: *hadde* (pret.): *made* (pp.) 1891—1892; *fade: hade* (for 'hadst') 2399—2400; *hadde* (pp.): *maad* (pp.) 3789—3790; *made* (pret.): *hadde* (pret.) 4318—4319.

If we wish to maintain the correctness of the rime we shall do best to let the reading of the MSS. stand, and to assume that Chaucer was acquainted with a form *hade* resembling the Swedish *hade*. Or if we assume that he always used the form *hadde*, we may suppose the scribes to have corrected an imperfect rime.

557. *noethirles*. 'Nose-holes,' or 'nostrils.' *Nose-thurl*, *-thurie*, *-tirl* and *-tirrel* occur in modern dialects.

560. *gollardeys*. A 'goliard' or 'teller of ribald stories.' The word *goliardensis*, Norman French **goliardeis*, was derived from *gula*, 'the sin of gluttony,' confounded in some way with *Golias*, that is 'Goliath,' the name of a supposed bishop in whose name were written certain satirical Latin poems of the 12th century and later. The goliards were frequently servants of students in the universities. Chaucer's Miller and Reve both tell

stories of student life in the goliardic vein. See Wright's *Poems Attributed to Walter Map Introduction*.

563. There is an old proverb, 'An honest miller has a golden thumb,' meaning 'There are no honest millers.' Chaucer humorously insinuates that, for all his thefts, our Miller is an honest man. The proverb, 'An honest man has hairs in the palms of his hands,' meaning 'No men are honest,' is still in vogue.

In the present passage there may be also a reference to the use of the thumb in sampling the flour while it was being ground. If so, *a thombe of gold* is 'a profitable thumb.'

565. *baggepipe*. It appears that this instrument was not uncommon on pilgrimages to Canterbury, where noise and ribaldry like our Miller's were more or less the rule. See *The Examination of William Thorpe*, in Pollard's *Fifteenth Century Prose and Verse* p. 141.

567. *temple*. The two Inns of Court, called the Middle Temple and the Inner Temple, occupied by barristers, are so-called because they stand on the site of a semi-monastic establishment formerly occupied by the Knights Templars.

568. *achatours*. 'Buyers,' 'caterers.' In a statute 36 Edward III (A.D. 1362) stat. i. ch. 2, it was provided that the purveyors, whose exactions for the king's journeys were greatly dreaded by the common people, should be called *achatours* ('buyers'), a term which implied that they would pay for what they took. A mere change of name would hardly prevent the abuse of the office, and this passage tends to show that it did not. Cf. Jusserand p. 95.

571. *algate*. 'Always.'

achaat. 'Buying,' 'purchasing.'

576. *maistres*. 'Learned persons.'

588. *shave*. 'Shaven.' A strong past participle. Cf. *bake* in 343.

641. *he herde it al the day*. That is, in the ecclesiastical courts.

643. 'Watte.' Chaucer fancies the Jay to call out 'Wat!' that is 'Walter!' just as we fancy the Quail to cry 'Bob White!'

644. *whoso*. (Literally 'whosoever' hence) 'Whenever anybody.'

grope. 'Examine.' Cf. D 1816—1817:

Thise curatz been ful necligent and slowe

To grope tendrely a conscience.

652. The preceding verses tell how the Summoner was wont to let his companions off easily. This verse, on the other hand, shows how ready he was to overreach anybody. 'He could pluck a dupe on the sly.'

660—661. *Curs* and *cursyng* both mean 'excommunication.'

662. *a significavit*. Probably slurred thus: *a signif'cavit*. The writs *de excommunicato capiendo* began with the formula: *Significavit nobis venerabilis pater*, etc. Hence they were known as *significavits*. Cf. Modern English *affidavit*.

The imperfect rime *savith: significavit* is noteworthy.

663. Cf. Froissart 5.156.10: vous me tenés en dangier; 5.151.32: ou dangier de chiaus de Flandres et en prison courtoise. Chaucer's phrase *in daunger* is best rendered by 'under his thumb,' 'at his mercy.' N.E.D. gives two cases of *in his danger*, meaning 'at his mercy,' as late as the 17th century.

gyse. 'Guise,' 'fashion.' The *g* is guttural.

664. *girles*. 'Young people' without regard to sex. In the *Coventry Mysteries* we even have *knave gerlys*, meaning 'boys,' 'male children.' An early instance of *girl* applied to a female is *The Pearl* 205—206:

A pyȝt coroune ȝet wer pat gyrlē,

Of mariorys & no oper ston.

Chaucer's specific term for a girl is *mayde*.

667. *ale-stake*. The long pole projecting horizontally in front of a tavern, above the heads of the passers-by. Upon it

big garlands were frequently hung. Information about these poles may be found in Jusserand pp. 132—133.

668. The cake was probably blackmail which he had levied according to the methods described in the *Friar's Tale*.

669. An excellent account of pardoners is to be found in Jusserand's chapter on the subject (pp. 309—337). Chaucer's Pardoner is perfectly true to the facts of history. Originally indulgences were a system whereby one form of penance might be commuted for another. Gradually penances came to be commuted for money payments, and a bull of Clement VI, in 1350, describes a system by which the merits of Christ, of the Virgin and of the Saints are regarded as a kind of inexhaustible treasury, the wealth of which can be dispensed for wealth of a more worldly character. There were no doubt pardoners sufficiently honest to remit their gains to the Pope at Rome. But far more numerous were the utter rascals, whom no plea of ignorance or superstition can exculpate; laymen and clerics who, with or without credentials, pursued the profession for their private gain. These pardoners were especially annoying to the secular priests whose work was constantly undone by the pardoner's cheap dispensations. The fraudulent practices of the pardoners were often denounced, sometimes by the Popes themselves. At the Council of Trent, in 1562, the whole profession was abolished.

670. **Rouncivalle.** Skeat identifies this place with the Hospital of the Blessed Mary of Rounceyvalle, London, Dugdale's *Hospitale de Rouncivall, juxta Charing, in Suburbio Londini* (6. p. 677). It was a cell of the Priory of Rouncevaux in Navarre. This explanation does not agree with v. 692 (see note thereon) which locates the Pardoner between Berwick and Ware, while his swearing by Saint Roran in C 320 appears to connect him with the North of England or even with Scotland. I suspect, therefore, that there was more than one cell of the Priory of Rouncevaux in Great Britain. As to cells see note on 172.

672. to me. Accent on the *to*. Gower sometimes accents prepositional phrases on the preposition; e.g.:

1.232: He seide tóme soft and faire;

1.294: Tho spak he tóme in such a wise;

2.2016: To hem that passen alday býme;

4.1875: Which schal be tóthe double schame.

675. The Pardoner was, presumably, a Dominican friar and should, as a matter of discipline, have shaved his crown. But not only does he let his hair grow; he even refuses to wear a hood, such is his gaiety. Cf. v. 680. This enables his hair to be seen.

682. jet. 'Fashion.' <F. *jet*, 'throw.'

683. 'With his hair flowing, except as the cap confined it.' Long hair was the fashion during the Middle Ages for all but the ecclesiastical orders. The custom of cutting the hair short is said to have been introduced when Francis I of France cut his hair because of a wound on his head.

687. Bret-ful. Cf. A 2164. In *The Pearl* 126 we have *bred-ful*. This is a Scandinavian loan-word. Cf. Swedish *bräddful*, <*brädd*, 'edge.' The A.S. *breord*, 'brim,' gives the form *brurd-ful* found in *Cleanness* 383. Cf. N.E.D. under *brerd*; also Björkman p. 168.

Rome. The pardoners, like all other friars, and like the monks, were under the direct authority of the Pope. Cf. note on 218—221.

692. Berwyk. In the extreme North of England. It was taken from the Scots by Edward III in 1333.

Ware. Monfries suggested that Chaucer meant Wareham, in the South of Dorsetshire. This partly obviates the difficulty of identifying the *Rouncivalle* in v. 670 with a cell in London. On the other hand, 'from Berwick to Ware,' is likely to have been used proverbially for 'in all England,' or even for 'in all Great Britain,' without reference to the precise situation of the towns designated. We ourselves use 'from Dan to Beersheba,' with an even less definite application.

699. **ful of stones.** 'Set with gems.' Probably counterfeit ones.

700. **pigges bones.** So Chaucer contemptuously terms them. The Pardoner's use of his bones is described in C 347—369.

706. 'He made dupes of the parson and his parishioners.' In A 3143, 3389, 4202; B 1630 and G 1313 we find similar expressions. We still speak of 'making a monkey of' a person.

709. **a lessoun.** One of the lessons in the Church service.

a storie. The 'gospel' for a given day in the Church service; or perhaps the 'legend of a saint.'

711—714. I punctuate thus:

For wel he wiste, whan that song was songe,
He moste preche and wel affile his tonge;
To wyne silver, as he ful wel koude,
Therefore he song the murierly and loude.

The *offertorie* was the music sung while the collection was being taken for the Pardoner's benefit. First it is ironically suggested that the Pardoner puts his best efforts into such singing in order to get his voice into trim for the preaching that is to follow (vv. 711—712). But this is less than half the truth, and Chaucer immediately, and with startling bluntness, gives the main reason for these special efforts (vv. 713—714). The punctuation of certain preceding editors partly obscures the delicate humor of this passage.

murierly. The adverbial suffix *-ly* added to the comparative. Cf. Arnold's *Wyclif* vol. 1 p. 176: *Siche novelries of pseudo-freres shulden prelatis and alle mer. aȝen stonden, lest her falschede growede more and largerly envenymede þe chirche.*

741. Plato was known in Western Europe during the Middle Ages chiefly through St. Augustine, Aristotle and others who quoted him or told of him. There are extant, however, three Platonic *Dialogs* translated into Latin which deserve attention. A fragment of the *Timaeus* was translated by one Chalcidius,

and dedicated to one Hosius. Wrobel (pp. ix—x) argues strongly in favor of identifying this Hosius with a Bishop of Cordova, named Hosius, who attended the Council of Nice A.D. 325 and the Council of Sardica A.D. 359. The translation by Chalcidius was widely known during the 12th century. There were also translations of the *Phaedo* and the *Meno*, which originated in Sicily or in Southern Italy between A.D. 1154 and A.D. 1160. The MS. of these is now at Oxford, and was in England, according to Rashdall (vol. 3 p. 302), as early as 1423. Chaucer was undoubtedly ignorant of either *Dialog*. A fragment of the *Timaeus* translated by Cicero is also extant.

Chaucer's knowledge of classical Latin was limited, and of Greek it may well be doubted whether he ever worried the meaning out of a single sentence. There had been Englishmen who could read Greek during the 13th century, such as Grosseteste and Roger Bacon. John Basingstoke (died A.D. 1252) actually studied at Athens. (See *Dictionary of National Biography*.) Moore asserts that Duns Scotus could read Greek. But these few and premature seeds of Hellenism fell on a barren soil.

742. In the *Timaeus* 29B Plato says: ὥς ἄρα τοὺς λόγους, ὡνπέρ εἰσιν ἐξηγηταί, τούτων αὐτῶν καὶ συγγενεῖς ὄντας. As translated by Archer-Hind: 'The words must be akin to the subjects of which they are the interpreters.' Cicero translated τοὺς λόγους by *omni rationi*, and Chalcidius by *causae*, so that it is evident that Chaucer had neither of these translators in mind. He may have taken the proverb from Boethius, who, in *De Consolatione* 3. pr. 12, quotes it as from Plato. But perhaps there is no necessity for going beyond *Roman de la Rose* for Chaucer's authority. Cf. vv. 7391—7397:

Car Platon disoit en s'escole
Que donnée nous fu parole
Por faire nos voloires entendre,
Por enseignier et por aprendre.

Ceste sentence ci rimée
Troveras escripte en Thimée
De Platon qui ne fu pas nices.

Also *ibidem* 15820—15822:

Li dis doit le fait ressembler;
Car les vois as choses voisines
Doivent estre à lor faiz cousines.

750. Oure Hooste. We learn from 4358 that his name was *Herry Bailly*. This was a real historical person, 'member for Southwark in 1376—the Good Parliament—and in 1379.' So Rendle and Norman (p. 174), who are doubtless right, though my search for the evidence has not been successful.

764. Scan thus:

I'n' saúgh | this yeér | so mýr | y'a cóm | paigne.

777. if you liketh alle. 'If it pleases you all.' '*Liketh*' is an impersonal verb and here governs the dative *you*.

781. 'Now by the soul of my father who is dead.'

785. to make it wys. 'To raise difficulties.'

791. to shorte with your weye. 'To shorten your journey with,' 'with which to make the time pass quickly.' For the position of *with* cf. note on F 471.

793. To Caunterburyward. Construe with *viage* in the preceding verse.

794. Four tales for each pilgrim was an extensive program and Chaucer executed less than a quarter of it.

799. our aller cost. 'The expense of us all.' Cf. 823: *our aller cok*, 'our common cock,' 'the one who roused us all from our beds.'

825. riden. Probably *rīden*, the preterit indicative plural of *rīden*, but possibly to be taken as *rīden*, the present indicative plural.

a litel moore than paas. 'At a little more than a foot-pace.' I am uncertain whether *a* is to be parsed as a preposition, or as

an indefinite article. An interesting passage, which does not, however, settle the matter, is G 575:

For he hadde riden moore than trot or paas.

795. *whilom*. (Instrumental plural as an adverb.) 'Formerly,' 'once upon a time.' The instrumental plural appears also in the Modern English *seldom*. The *-m* or *-m-* of the dative and instrumental plural is common to the Germanic and the Balto-Slavic languages. See Brugmann §§ 367, 379.

835. *cut*. 'Lot' (L. *sors*). < W. *cwt*, 'little piece,' 'lot' (L. *sors*); in which *w* has the sound of *oo* in *good*; not connected with *cut*, 'the act or result of cutting.'

852. *fre*. 'Generous.'

THE KNIGHT'S TALE

(vv. A 859—3108)

This *Tale* is founded, in its main outlines and in innumerable details, on the *Teseide* of Boccaccio. Echoes of the *Divine Comedy* and of the *Roman de la Rose* are clearly discernible in the *Teseide*, as also in Chaucer's *Tale*. But while Boccaccio made direct and incontrovertible use of the *Thebaid* of Statius for certain parts of his poem, it is by no means demonstrated that Chaucer did likewise. I have given many notes illustrating the deceptive character of the parallels by means of which Morell, Skeat and others have tried to show that the *Knight's Tale* is directly indebted to the *Thebaid*, and am convinced that if any such indebtedness exists it must be nugatory.

A theory exists that Chaucer originally paraphrased the whole *Teseide* in rime royal; incorporated a few stanzas of this paraphrase into *P.F.* (vv. 103—184), *Anelida* (1—70) and *Tr.* (5. 1807—1827); rewrote and condensed the paraphrase into the *Knight's Tale*; and finally lost or suppressed the paraphrase. For an able answer to this absolutely unnecessary hypothesis see Pollard in the *Preface* to the *Globe Chaucer* pp. xxvi—xxvii: 'Ingenious as this theory is, the supposition of the writing and suppression of a poem, necessarily of considerable length, is no light matter, and if Chaucer really wrote such a poem and subsequently used fragments of it in other works it is extraordinary that he should have called attention to a tale thus cruelly treated by an entirely gratuitous reference in the *Legende*. As for the fragments of the *Teseide* found in the three seven-line poems, there is a parallel instance of the nearly simultaneous use of the same material in two different meters, in the story of Dido and Aeneas, which we find first in the octosyllabic couplets of the *Hous of Fame*, and again in the decasyllabic couplets of the

Legende of Good Women. On the whole, and with all deference to the great authority of the scholars who have held the opposite view, it seems best to regard the theory of a lost seven-line version of *Palamon and Arcyte* as a needless hypothesis. If this be so, the reference in the *Legende* must be almost certainly to the *Knight's Tale*.'

The whole theory looks like a rash inference from certain lines in *L. G. W.* (B 420—421) in which Chaucer, really referring to the *Knight's Tale*, mentions it as one of his works by its original title as it stood before it was assigned (with a few slight alterations) to a Canterbury Pilgrim :

al the love of Palamon and Arcyte

Of Thebes, thogh the story is knowen lyte.

Observe that, in the words *thogh the story is knowen lyte*, Chaucer merely echoes Boccaccio, who in three places refers to the story on which his poem is founded as one little known and untreated of by any Latin author. See *Letter to Fiammetta* p. 3; and *Teseide* 1.2 and 12.84. As he specifies *volgar lazio* in the last reference it is pretty clear that he owes his main argument to no work in any of the Neo-Latin or Romance languages, and there is very little to be said in favor of Ker's theory that the *Teseide* was founded on a French story. See Ker p. 416.

Boccaccio himself, in his *Letter to Fiammetta*, tells her that in the poem she will recognize allusions to things that took place between herself and him.

Tyrwhitt suggested that Boccaccio derived his story from a late Greek source, but I doubt whether Boccaccio could read Greek as early as 1341. He did not meet Petrarch until 1350. See D'Ancona and Bacci vol. 1, p. 400. Furthermore Gregorovius (vol. 2, pp. 37—38) tells us that Athens took no part in the school of Greek poetry to which I fancy that Boccaccio's original, if Greek, would have been likely to belong. Boccaccio may have derived some of his local color from his friend, Niccolo Acciaiuoli, who was well acquainted with the Greece of Bocc-

caccio's day. I have fancied certain resemblances between the *Knight's Tale* and the *Phoenissae* of Euripides, but until it can be shown that the story of the *Phoenissae* was current in medieval versions—a position for which I know not the slightest evidence, and which Tyrwhitt does not even suggest—such resemblances ought, I think, to be treated as absolutely fortuitous.

I am tolerably confident that Chaucer's story, if not Boccaccio's before him, was enriched with matter of Asiatic origin. See especially my notes on vv. 2133, 2150, 2156, 2160, 2167, 2177—2178 and 2186. And I have suspected that the source for this matter of Asia may have been the work which, in *Anelida* (v. 21), he erroneously refers to *Corynne*, or Corinna, the Theban poetess, contemporary and rival of Pindar.

I believe that the *Knight's Tale* either imitates, or less probably is imitated by, the metrical romance *Ywaine and Gawin*. See my letter in the *Academy* for December 22d, 1906, and my notes on 2588, 2602—2616 and 2621—2622.

More than any other of Chaucer's poems, the *Knight's Tale* appears to reflect historical events that happened during the poet's own life. See notes on vv. 1027, 1748 and 1881; to which, in spite of the parallel in Boccaccio, it is not quite impermissible to add the note on 3047—3054. This characteristic of the poem greatly strengthens the brilliant argument by which Lowes has tried to fix the date of the composition of the *Knight's Tale*—originally, as we have already suggested, called *Palamon and Arcite*—not long after December 18th, 1381. See note on 884. Elsewhere (M. L. A. N. S. vol. 13 pp. 841—854) Lowes argues that the *Knight's Tale* was written before the *Troilus*, a position which I am the more inclined to accept as I have independently come to the conclusion that Chaucer read the *Thebaid* of Statius after writing the *Knight's Tale* but before writing the *Troilus*. See my note on v. 2294.

It is difficult in a few words to do justice to the rich and varied beauty and interest of this *Tale*. By placing it in the

mouth of the Knight and in the forefront of the *Canterbury Tales*, Chaucer seems almost to have declared it his finest poem. Shakspeare borrowed many a hint from it in his *Midsummer Night's Dream*; *The Two Noble Kinsmen* by Shakspeare and Fletcher is actually based upon the *Knight's Tale*; Dryden's *Palamon and Arcite* is a beautiful and spirited paraphrase of it. But all imitations—unless we call the *Midsummer Night's Dream* an imitation—are pale in comparison with Chaucer's splendid masterpiece. And not less manifest is Chaucer's superiority to his model, the *Teseide* of Boccaccio. For Boccaccio, though frequently graceful and even charming, is slow in his movement and academic in his manner. And Chaucer departs from his model so freely as to merit high praise for originality.

The *Knight's Tale* is a poem of burning youth. Critics who insist on the canons of realism rarely enjoy it as a whole, though any critic worthy of the name can smell the sweetness of the sod when Emily is walking in the garden. Charged with fierce and turbulent emotion, the poem is likewise tempered with exquisite satire and with admirable philosophy. Throughout this *Tale*, as throughout the *Midsummer Night's Dream*, we trace harmonies of symmetry. The speeches lack the flexibility of Chaucer's later work, but possess an anti-strophic character that is an artistic compensation. In the character-drawing the madcap Palamon and the equally ardent but more rational Arcite are skilfully contrasted at every turn. They may fairly be said even to divide the prize, for if it is Palamon who wins his lady, it is Arcite who wins our sympathy. Between the two and near the foreground stands Theseus the umpire, a hot-blooded Plantagenet but usually dominated by a shrewd wisdom not unworthy of that historic house. In him we are nearest to the facts of life and of history. While furthest from them, and in the background, hovers Emily the prize, a poetic vision of the eternal feminine. The character-drawing is all Chaucer's. So simple is it, so subdued

to the artistic purposes of the poem, that it frequently escapes the notice of the critics.

860. The Fourth Crusade resulted in the establishment of the so-called Latin Empire of Constantinople (A. D. 1204), to which the Duchy of Athens was soon added as a fief. In 1205 Otho de la Roche, a Burgundian nobleman, gained possession of Athens. His title as lord of Athens and Thebes was Grand-Sire, *μέγας κύριος*. Constantine the Great had created the title of Grand Duke, *μέγας δούξ*, of Athens, and Louis IX of France, to whom a dispute was referred, authorized the Grand-Sire of Athens and of Thebes, Guy de la Roche, to assume the title of Duke of Athens. Guy died in 1264. See the chapter entitled *History of the Dukes of Athens* in Finlay pp. 153ff. Also Nicephorus Gregoras Book 7 P. 146 (vol. 1 p. 239). The *Teseide* refers to the earliest times the customs of the Frankish nobility in the medieval duchy, and in doing so there was nothing singular from the medieval point of view. In *Conf. Amant.* 3.1987 Orestes is received by a 'Duke of Athens,' and the custom of calling the heroes of classical antiquity 'dukes' had great vogue. In the *Eneas* (vv. 3236, 3407, etc.), Turnus is called a 'marquis,' evidently in order to place him just below his rival 'Duke Aeneas.'

865. The use of *what* as an indefinite pronoun occurs also in 'I'll tell you what,' i. e. 'I'll tell you something,' and in the compound *somewhat*, i. e. 'something.' Here *what* means literally 'something,' hence 'partly.'

866. **Femenye.** 'The Country of Women,' i. e. 'of the Amazons.' Cf. *Conf. Amant.* 4.2139—2140 and 5.2517—2548 :
Pantasilee

Which was the queene (or quen) of Feminee.
In *L' Ordene de Chevalerie* 399 we have *paiennie*, 'heathendom,'

from *païen*, 'a heathen'; in F 1452 *Barbarie* for 'the country of barbarians.' In *Kyng Alisaunder* 4916ff. is described *Pandea*, a country inhabited exclusively by women.

867. *Scithia*. Cf. *Teseide* 1.6:

Fur donne in Scitia crude e dispiatate.

871. *yonge*. In Boccaccio Emilia is a child at the beginning of the story (*Teseide* 1.128) and grows to womanhood during its progress. In Chaucer she is unaffected by the lapse of time, being a young woman from first to last.

880. *Atthenes*. For 'the Athenians.' Cf. *Conf. Amant.* 5.5367:

Betwen Athene and hem of Crete;

and *Kyng Alisaunder* 2819 and 2824:

Mawgre the Thebes everichon

Theo Thebes stoden aboute his harme.

884. *the tempest at hir hoom-comnyge*. Lowes (M.L.N. 19.240—243) argues that the tempest is an allusion to an extraordinary event that immediately followed the landing of Anne of Bohemia, the prospective bride of Richard II, at Dover, on December 18th, 1381: *Accidit illo die mirabile cunctis auspiciis, juxta multorum opinionem, favorem Dei, felicia fata terrae affutura praemonstrans. Nam cum pedem [regina] terrae intulisset e navi, et salvo cunctis egressis, navigio reliquo, secuta est e vestigio tanta maris commotio quantā diu ante visa non fuerat; et ipsas naves in portu constitutas adeo agitavit ut dissiparentur subito et colliderentur, navi primo, in qua Regina consederat, dissoluta, et in multas partes comminuta. Lowes quotes this from *Historia Brevis Thomae Walsingham ab Edwardo Primo ad Henricum Quintum* London 1574 p. 299. He further suggests that the *Knight's Tale* was written while this strange commotion of the sea, which seems to have been caused by an earthquake, was fresh in men's minds; the year 1381, i.e. from March, 1381 to March, 1382, New Style, being moreover one of those in which the 5th of May fell on Sunday. See further my note on 2188.*

912—914. This seems to be Chaucer's version of the following (*Teseide* 2.23):

Allora oltre si feo

Evanes più che nessun' altra mesta,

Dicendo: Sposa fui di Capaneo, etc.

Chaucer supposed *Evanes* to be connected with L. *evanescere*, 'to swoon.' But in reality it is the Italian form of *Evadne*, the wife of Capaneus. She is several times mentioned in the *Thebaid*, and her death is briefly related in 12.800—802:

Turbine quo sese caris instraverat audax

Ignibus Euadne fulmenque in pectore magno

Quaesierit.

Therefore, if Chaucer had really made much use of the *Thebaid* while writing this Tale he would probably have recognized the name in its Italian form. See further Euripides *Suppliants* 980—1071, where we are told in full how Evadne committed suicide.

915—917. Cf. *Thebaid* 12.546—547:

Belliger Aegide, subitae cui maxima laudis

Semina de nostris aperuit Fortuna ruinis;

and *Teseide* 2.27:

Signor, non ammirar l'abito tristo

Che innanzi a tutte ci fa dispettose,

Ne creder pianger noi del tuo acquisto

Ne d' alcuno tuo onor esser crucciose:

Surely Ten Brink, in his *Studien*, was wrong in regarding the *Thebaid* as Chaucer's immediate source. The mere mention of Fortune is too much of a commonplace to prove anything, while in relatively important matters Chaucer is closer to Boccaccio than to Statius.

925. Fortune and her Wheel frequently appear in *Roman de la Rose*. Cf. vv. 6163—6186, 6685—6688, 6904—6909 and especially 4123—4132:

Ce est ausinc cum de Fortune
 Qui met où cuer des gens rancune;
 Autre hore les aplaine et chue,
 En poi d'ore son semblant muë.
 Une hore rit, autre hore est morne,
 Ele a une roe qui torne,
 Et quand ele veut, ele met
 Le plus bas amont où sommet,
 Et celi qui est sor la roe
 Reverse à un tor en la boe.

Another description is given in Fortune's own words in *Boece* 2. pr. 2: I torne the whirlynge wheel with the turnynge sercle; I am glad (see note on F 224) to chaungen the loweste to the heyeste, and the heyeste to the loweste, etc.

928. Cf. *Teseide* 2.17: *il tempio . . . di Clemenza*; *Thebaid* 12.482: *mitis posuit Clementia sedem*.

949. **gruf**. 'Prostrate,' 'on their faces.' Cf. B 1865:
 And gruf he fil, al plat upon the ground;
 and *Tr.* 4.911—912:

Thise wordes seid, she on hir armes two
 Fil gruf, and gan to wepen pitously.

Grūf comes from O.N. *ā grūfū*, 'prostrate,' 'on one's face.' *Grufe* or *groof* is still used in certain dialects, especially in Scotland and the North Country, for 'the belly' as opposed to 'the back.' *Groveling* was originally an adverb in *-ling* (see note on F 936) from *gruf*.

938. **weylaway!** 'Alack!' A.S. *wei lā wei*, (literally) 'wo lo wo!'

968. **neer**. Comparative degree: 'nearer.'

975. **rede**. Because the planet Mars is red. Cf. *Teseide* 1.3: *o Marte rubicondo*.

statue. 'Picture,' or 'portrait.'

977. **feeldes**. 'Plains.' The curious suggestion that Chaucer refers to 'armorial fields' on the banners and shields receives

little enough support from medieval literature, where the glittering of the country with a splendid army is almost a commonplace. Cf. *Brus* 8.225—228:

Thair basnetis burnyst var al brycht,
Agane the sone glemand of licht;
Thair speris, thair pennownys thar scheldis
Of licht Illumynit all the feldis;

Guy of Warwick 2327—2328:

They sawe the Contrees couered and the felde
With white hauberkes, speres and shelde;

Kyng of Tars 161—162:

Alle the feldes feor and neer
Of helmes leomede lihte;

Kyng Alisaunder 1607—1608:

And knyghtis beore baner and scheld,
Of heom schon the brode feld;

Chanson de Roland 3305—3308:

Grant est la plaigne e large la cuntree.
Luisent cil helme as pierres d'or gemmees
E cil escut e cez brunies safrees
E cil espiet, cez enseignes fermees;

and Froissart 2.55. 17—20: Certes c'estoit très-grans biauté^s que de veior sus les camps banières et pennons venteler, chevaus couvers, chevaliers et escuiers armés si très-nettement que riens n'y avoit à amender.

979. Of gold ful riche. 'Rich with gold (embroidery).'
For of after riche cf. v. 479.

in which. 'In or on the pennon.'

y-bete. 'Embroidered.' Cf. *Kyng Alisaunder* 1034:

Hire harneys gold, beten with selk;

Gawayne and the Green Knight 76—78:

Smal sendal bisides, a selure hir ouer
Of tryed Tolouse, of Tars tapites in-noghe,
þat were enbrawdred & beten wyth þe best gemmes;

and *Roman de la Rose* 846—848 :

D'un samit portret à oysiaus,
Qui ere tout à or batus,
Fu ses cors richement vestus.

In *Boeve de Haumtone* one and the same mantle (*mantele*) is in v. 3369, *de fin or batu e listez*, and later, in v. 3401, *forçé a fin or lusan*t. Evidently Chaucer's *y-bete* is etymologically connected in some way with *beat*, 'to strike,' but I do not know how.

980. The Minotaur appears also on the shield of Theseus in *Thebaid* 12.665—671. The passage, however, bears little enough resemblance to Chaucer :

At procul ingenti Neptunius agmina Theseus
Angustat clipeo, propriaeue exordia laudis
Centum urbes umbone gerit centenaue Cretae
Moenia, seque ipsum monstrosi ambagibus antri
Hispidat torquentem luctantis colla juvenci
Alternasque manus circum et nodosa ligantem
Bracchia et abducto vitantem cornua vultu.

982. *chivalrye*. 'Knights,' (collectively). Froissart uses *baronnie* for 'barons' in 5.40.3—5.

1010. *Thurgh-girt*. 'Pierced.' Cf. *Tr.* 4.627 :

Thorugh-girt with many a wide and blody wounde.

1011. *by and by*. 'Side by side.' In 4142—4143 it means 'close by' :

His doghter hadde a bed al by hir-selve,
Right in the same chambre by and by.

The temporal use of the phrase occurs in *Conf. Amant.* 8.907 :

He yaf hem answer by and by ;

that is 'soon afterward,' 'immediately,' the Elizabethan meaning of the phrase.

1013. *Arcita*. The philosopher, warrior and statesman, Archytas of Tarentum, was a great name in the Middle Ages. John of Salisbury (*Policraticus* 1.4) speaks of *Qui totius non*

urbis, sed orbis evacuavit miracula, omnium in se admirationem sapientia et virtute convertens, Archytas Tarentinus. I have looked in vain for traces of a medieval Archytas-saga. Krumbacher makes but the slightest references to the philosopher (pp. 722, 733). I suspect Boccaccio took the name directly from *De Senectute* 39—41, where strenuous sentiments as to the evils that arise from sensual passion are attributed to Archytas. Both the *Teseide* and the *Knight's Tale* imply that Arcita is a less desperate lover than Palamon; hence, no doubt, the appropriateness of naming him after the sage of Tarentum. In the *Amorosa Visione* (Chapter 5) Boccaccio, more correctly, gives the name as *Archita*, but this is in a later poem, and, no doubt, represents better knowledge on the part of the poet.

that oon. Here *that* <ðät, the neuter of the A.S. definite article. So also in *that oother* in v. 1014. Modern dialects preserve *that other* in the form *the t'other*.

1014. Palamon. This also is probably the name of a Greek philosopher, namely Polemon (*Πολέμων*) the son of Philostratus, a pupil of Xenocrates, and a strenuous advocate of temperance. Chaucer introduces the name Philostratus, or *Philostrate* in v. 1428. See note thereon. Jean de Hautville mentions *Palemo Atticus* (Wright *Anglo-Latin Satirical Poets* 1.367) a corruption of the name exactly corresponding to Boccaccio's *Palemone*.

I find that Hales, who has anticipated me with reference to Arcita, takes *Palemone* to be <*Palacmon* (*Παλαίμων*), equivalent to *παλαιστής*, 'a wrestler,' once used metaphorically for 'a suitor' in *Agamemnon* 1206. This seems to me a forced explanation. How, for instance, should Boccaccio, who even misunderstood the name *Philostratus*, know of this exceptional sense of *παλαιστής*? (See *Folia Litteraria* pp. 107—109.)

In defense of my explanations of the names *Arcita* and *Palamon*, I would add that in the Middle Ages Athens was supposed by Western Europe to abound as of old with illustrious philosophers. See Gregorovius 1.227—229. Also that

there is a 'cousin of Plato,' named *Otes*, in *Roman de Thèbes* 3532. *Palaemon*, a Theban in Statius (7.421), becomes *Palemon*, in *Roman de Thèbes* 5693. Boccaccio confuses him with Polemon. As to the propriety of converting a philosopher into a lover, cf. note on 1790.

1018. **real.** 'Royal.' <O. F. *real*, <L. *regālem*. In Scotland *real*, *rial*, *ryal* are still current. *Real*, 'actual' (<O. F. *real*, *reel*, <L. L. *reālem*, <L. *rēm*) is not recorded in N.E.D. for earlier than 1440.

1024. **he nolde no raunsoun.** Boccaccio, whose Theseus is much gentler than Chaucer's, explains that the duke dared not set them free lest they should make war on him, while, at the same time, he shrank from putting them to death. Arcita and Palemone, being of the blood royal, are well-treated in the tower. Teseo causes them to be waited on at their pleasure. See *Teseide* 2.97—99. Chaucer's Theseus, on the other hand, has not a little of the ferocity of a Plantagenet. See note on 1748.

1027. The laurel crown is mentioned by Boccaccio as a part of the triumph, not after the destruction of Thebes, but after the defeat of the Amazons (*Teseide* 2.21). On both occasions Boccaccio furnishes a chariot (*Teseide* 2.21—22.91), and in the second procession Teseo is preceded by his prisoners, Arcita and Palemone (*Teseide* 2.92), quite in the manner of a Roman triumph. These details of Etrusco-Roman antiquity are in great part lost on Chaucer, whose triumphal journeys resemble rather the cavalcades he may have seen in his own time. Particularly famous is Froissart's account of the manner in which King John of France was brought captive into London (Froissart 6.18.10—15): Si estoit li rois de France, ensi que il chevaugoit parmi Londres, montés sus un blanc coursier, tres-bien arréet et aparilliet de tous pouns, et li princes de Galles sus une petite noire hagenée dalés lui. Ensi fut-il aconvoyés tout au lonch de le cité de Londres, etc.

1038—1289. In no part of the poem is Chaucer more clearly superior to Boccaccio than in these lines, which correspond to *Teseide* 3. Boccaccio's May morning is principally a matter of technical astronomy, with scarce one impulse from the vernal wood. Arcita is roused by the singing of Emilia. He sees her through the window and communicates his discovery to Palemone. They both agree that the lady is Venus, and discourse in a perfectly friendly way on the power of the God of Love. Their sighs are likened to the winds of Aeolus. Emilia hears, sees, blushes; and, as she rises to go, the feelings of a self-conscious maiden are minutely, and withal unkindly, dwelt upon. Henceforth Emilia visits the garden habitually and the progress of the passion of the knights, unaccompanied as yet by jealousy, is fully described. They write verses singing the lady's high worth. 'When Libra takes away the beauty of the world' (*Teseide* 3.43) Emilia's visits are discontinued and the knights are in great distress. Then comes the visit of Pirithous. Truly some people find falling in love a very academic matter!

1038. 'La comparaison d'une jeune fille à une rose était, d'ailleurs, un lieu commun dans la littérature de cette époque [12th century]; c'est par centaines qu'on pourrait en donner des exemples.' Langlois pp. 40—41. Chaucer had before him *Teseide* 12.58, where Emilia's cheeks are

Bianche e vermiglie, e non d'altra mistura
Che in tra gigli le vermiglie rose.

This may, in turn, have been suggested by *Aeneid* 12.67—69:

Indum sanguineo veluti violaverit ostro
Siquis ebur, aut mixta rubent ubi lilia multa
Alba rosa: talis virgo dabat ore colores.

the rose colour. 'The color of the rose.' The uninflected genitive *rose* occurs also in 1961, where, however, it is a plural. Here it may be either a singular or a plural.

1050. In *Roman de la Rose*, *Biautés* has even longer hair (1035—1036):

Les cheveus ot blons et si lons
 Qu'il li batoient as talons.

'It was an imperative custom, as is well known, that the married woman should bind up her hair or wear it under a cap, while a maid wore it loose or in a braid.' Child *English Ballads* vol. 2 p. 64 foot-note. Cf. the ballad of *Fair Annie* (*ibidem* p. 69):

But she that welcomes my brisk bride
 Maun gang like maiden fair;
 She maun lace on her robe sae jimp,
 And braid her yellow hair.

1054. *sotil*. 'Delicate,' 'dainty.'

1060. *evene joynant to*. *Joynant to* would mean 'contiguous to,' and *evene joynant to* means 'flush with.'

1075. *thikke of many a barre*. 'Full of many bars.'
 Cf. *Emare* 89—91.

Full of stones ther hit was pyght,
 As thykke as hit myght be,
 Off topaze and rubyes.

1078. *bleynte*. 'Started back.' <A. S. *blencan*, 'to deceive,' confused with *blink* and *blanch*. Cf. *Tr.* 3.1346:

And never his look ne bleynte from her face;
 and *Richard Coer de Lion* 2109:

He blent away with a leap.

1087—1088. Cf. *L. G. W.* 2597—2598:

To badde aspectes hath she of Saturne,
 That made hir for to deyen in prisoun;

and notes on 2451 and 2456. An 'aspect' is properly the angular distance between two planets. The principal aspects are five, namely: conjunction, sextile, quartile, trine and opposition; corresponding to the angular distances 0°, 60°, 90°, 120° and 180° respectively.

1088. *constellacioun*. See note on F 129.

1089. *although we hadde it sworn*. 'Though we had sworn the contrary.' So also in *Tr.* 4.976—977:

Than mot it fallen, though men had it sworn,
That Púrveyaunce hath seyn biforne to be.

1091. **mote endure it.** So Hn. and B. On the other hand E. reads *moste endure it*, which was probably intended as a correction.

this is. Elided to *this*. The same elision is frequently found in Shakspeare.

1097. **bane.** 'Death,' 'cause of death,' 'slayer.' <O. N. *bani*, 'death.'

1100. Cf. *Tr.* 5.653—654:

my righte lady dere,
That cause is of my torment and my sorwe,

1101. Cf. *Tr.* 1.425—426:

But whether goddesse or woman, y-wis.
She be, I n'ot.

1133. **for to dyen in the peyne.** Probably a reference to the *peine forte et dure*. The Statute of Westminster 1 (3 Edward I c. 12) commanded that prisoners who refused to plead, and hence to be tried by jury, should be put into hard and strong prison (*soient mys en la prisone forte et dure*), a phrase for which the more famous *peine forte et dure* was afterward substituted. At first the punishment consisted only of a very strait confinement in prison, with scarcely any degree of sustenance. Later the cruel custom of loading the prisoner with weights, or of pressing him to death, was introduced, appearing on the statute books under 8 Henry IV. From a record of Edward III it appears that where the pressing was omitted a man might possibly live 40 days under this punishment. See Blackstone Book 4 Chapter 25 and notes on 1451 and 1746.

A peculiar terror was naturally associated with this horrible punishment, and 'to die in the peine' is a common 14th century phrase, both in English and in French. Cf. Froissart 5.169. 20: *ou il demorroient tout en le painne*, and 5.423.22: *ou il morroit en le painne*. The original meaning of the phrase may

well have been obscured, at times. In *Tr.* 3.1502, for example, *peine* perhaps means simply 'effort.' In the present case, however, I prefer to take Palamon to refer to tortures intended to extort from one of the sworn brothers confessions that would be detrimental to the other.

A description of 'the peine' before the days of pressing occurs in *Roman de la Rose* 2699—2702 :

Cil que l'en met en chartre obscure,
Et en vermine et en ordure,
Qui n'a fors pain d'orge ou d'avoine,
Ne se muert mie por la poine.

A Latin record of Edward I (*Year-Books* 30 & 31 p. 531) also mentions barley bread. The justice addresses as follows the prisoner, one Sir Hugh, who has refused to plead: Domine Hugo, si vos consentire velitis in eis, Deo mediante, ipsi operabuntur pro vobis si vos consentire volueritis in eis. Et si vos velitis legem comunem refutare, vos portabitis poenam inde ordinatam, scilicet, 'uno die manducabitis et alio die bibebitis; et die quo bibitis non manducabitis, et e contra; et manducabitis de pane ordeaceo et non salo, et aqua, &c.,' multa exponens sibi unde non esset bonum morari per ibi sed melius valeret consentire in eis.

The association of the words *peine* and *prisoun* in the following passage (*Boeve de Haumtone* 919—920) is perhaps of interest:

mes jeo vus frai assez peine nekedent,
vus serrez en ma prisoun de ci en avant.

1138. Sworn brotherhood is a common motive in tales of the Middle Ages. A celebrated instance is that of Amis and Amiloun. The English version is given in Weber. The oath, there as in C 697, is accompanied by the raising of the hand. Cf. also *Richard Coer de Lion* 1661—1668.

1150. *lay*. 'Should lie.' So E. Cp. Pt.; Hn. *laye*; Ln. *laie*; Gg. *leye*. I have some doubt about this reading,

which is rather harsh syntax; but it is more euphonious than *lye*, or *lyth*, would be.

1155. par amour. I am inclined to think that this may be taken as an oath; or as an apology and as equivalent to 'if you please,' or 'by your leave.' Cf. Froissart 2.51.31—32: *et requist que par amour on le menast devers lui* where *par amour* may be translated 'as a favor,' 'if they pleased.' See N.E.D. under *paramour*, definition 1. The usual interpretation of this verse, however, is to make *par amour* an adverbial phrase, for which see note on 2112.

1162. I pose. 'I grant.' 'I concede.' Cf. *Tr.* 3.310 and 3.571. Also *Conf. Amant.* 8.2095.

And sett thou myghtest lust atteigne.

1163. the olde clerkes sawe. The reference is to Boethius 3. m. 12, where Chaucer translates the passage thus: But what is he that may yeven a lawe to loverys? Love is a grettere iawe and a strengere to hymself (thanne any lawe that men mai yyven).

1165. by my pan. 'By my brain-pan,' i.e. 'by my head.' *Pan* means 'head' in B 3142, and in *Richard Coer de Lion* 2000; so *panne* in *P. Pl. C.* 5.74. In *Ywayne and Gawin* 660, *Havelok* 1991 and *Richard Coer de Lion* 5293 we have *hern-pan*, *hern-panne* and *herne-panne* respectively, all meaning 'brain-pan.'

1166. yeve of. So E. All the other printed MSS. have *to* for *of*. But *of* is closer to the translation given in note on 1163, makes better sense and is decidedly more poetical.

1167. positif lawe. 'Positive law' is an expression still used for political law proceeding from determinate authority, whether by legislation, equity, adjudication or, perhaps, from scientific discussion. According to Pollock it is generally the enforceable law. In *Conf. Amant. Prolog* 243—249 positive law is contrasted with the commandment of Christ, and *ibidem* 3.173 with Nature. With Chaucer's sentiment cf. *Tr.* 4.618:

Thorugh love is broken alday every lawe.

1200. Chaucer took the story from *Roman de la Rose* 8462—8468:

Si cum vesquist, ce dist l'istoire,
Pyrithoüs après sa mort.
Que Theseus tant ama mort.
Tant le queroit, tant le sivoit,
(Car cil dedans son cuer vivoit)
Que vis en enfer l'ala querre,
Tant l'ot amé vivant sor terre.

1201. to write. These words are, of themselves, pretty good evidence that this *Tale* was not originally written for a Canterbury Pilgrim.

1212. o stounde. 'One moment,' 'a single moment.' This is the reading of Dd. All the other printed MSS. read *or* for *o*, which makes nonsense. For *stound*, cf. *Ywaine and Gawin* 384:

The storm sesed within a stownde.

Literally the word means merely 'a period of time.'

1213. And. Here may mean either 'and' or 'if.'

1218. to wedde. 'At stake.' Cf. *Conf. Amant*.

1.1558—1559: Thou schalt me leve such a wedd,
That I wol have thi trowthe in honde.

1.1588: And thus his trowthe he leith to wedde;

2.2662: For so the Ring was leid to wedde.

1219—1573. These lines correspond to *Teseide* 4 wherein Arcita wanders from Thebes to Corinth, from Corinth to Mycenae and from Mycenae to Aegina, where Peleus is king. For reasons of safety he assumes the name of Penteco, and under this name enters the service of Teseo at Athens. He is lodged with Theseus and no questions are asked. Emilia recognizes Arcita at a feast. She does not know his purpose, but does not betray him. Arcita wins the love of Theseus, of the queen and of Emilia by faithful service. Nothing is said of his being so 'gentil

of condicioun.' He has a custom, in warm weather, of retiring to a grove three miles from the city and pouring forth his love in passionate declamations. Early one morning these lamentations are overheard by Panfilo, servant to the imprisoned Palemone. Panfilo understands the situation and reports to his master.

1222. prively. To be construed with *sleen*, not with *waiteth*.

waiteth. 'Watches for a chance.' See note on F 1263.

1231ff. Morell cited *The Tempest* 1.2.490—493, which is possibly an echo of Chaucer :

Might I but through my prison once a day
Behold this maid: all corners else o' th' earth
Let liberty make use of ; space enough
Have I in such a prison.

1244. bareyne. 'Destitute.'

1249. wanhope. 'Despair.'

1251—1267. Cf. *Boece* 3. pr. 2. Morell found parallels in the *10th Satire* of Juvenal.

1255—1257. Som man . . . som man. 'One man . . . another.'

1260. Cf. *Romans* 8.26: For we know not what we should pray for as we ought.

1261. dronke as is a mous. Cf. D 246:

Thou comest hoom as drunken as a mous.

1263—1264. Cf. *Boece* 3. pr. 2. 642: But I retorne ayen to the studies of men, of whiche men the corage alwey reherceth and seketh the sovereyne good, al be it so that it be with a dyrykyd memorie; but he not by whiche path, ryght as a dronke man not nat by whiche path he may retourne hom to his hous.

1279. the pure fettres. 'The very fetters.'

grete. It is, of course, the fetters, and not the shins, that are 'great.' I cannot forbear to quote the following, the most amusing note on Chaucer that I recollect to have read, and one whose author, being dead, will perhaps not hear us laugh: 'The

very fetters on his great shins were wet with his bitter, salt tears. We might regard the mention of his shins and the incidental suggestion of their size as irrelevant; but then many a person has read all that precedes this passage without having any representation in his mind of Palamon and his surroundings. He will try after this to see things as Chaucer meant they should be seen.'

1306. parlement. Rightly defined by Morell as 'a decree,' although this definition does not occur in N.E.D. Morell quotes: *Parliamentum est Placitum, sive Servitium placiti.* Chart. P. Greg. IX. An. 1235.

1308. rouketh. 'Crouches.' Cf. *Conf. Amant.* 4.1669:

But now they rucken in here nest.

In certain modern dialects we have *ruck*, 'to crouch.'

1320. Cf. *Dialogus inter Corpus et Animam* vv. 227-230:

O felix conditio pecorum brutorum.

cadunt cum corporibus spiritus eorum,

nec post mortem subeunt locum tormentorum,

talis esset utinam finis impiorum.

See *Latin Poems Commonly Attributed to Walter Mapes* p. 103.

1325. theft. See note on F 537.

1333. fere of hym Arcite. See note on F 250.

1344. upon his heed. 'Under penalty of being beheaded if he transgresses his sentence by returning to Athens.' Cf. Froissart 2.162.28—29: *faisoit commander sour le teste que nus ne se mesist devant les bannières*; 5.152.7—8: *l'avoient empris à garder sus leurs tiestes*.

1372. gere. 'Doings' (collectively), 'conduct.' Same word as in 352.

1374. Hereos. 'Eros.'

1377. up-so-doun. 'Up as if it were down,' 'as if up were down.' Hence, by popular etymology, the modern *upside down*. Cf. *Conf. Amant.* 7.3082:

It makth a lond torne up so doun.

1378. habit. May mean 'demeanor,' 'clothing,' 'bodily condition,' 'mental condition,' 'character,' or 'customs' (collectively).

1390. Chaucer had in mind one or more of the following:

The passage where Mercury prepares to play the shepherd in order to compass the death of Argus (*Metamorphoses* 1.671—675):

Parva mora est, alas pedibus, virgamque potenti
Somniferam sumsisse manu, tegimenque capillis.
Haec ubi disposuit, patria Jove natus ab arce
Desilit in terras; illic tegimenque removit,
Et posuit pennas; tantummodo virga retenta est.

Claudian *De Raptu Proserpinae* 1.77—78:

Cyllenius astitit ales,

Somniferam quatiens virgam, tectusque galero.

Or the description of Mercury in Albricus: In manu autem sua laeva virgam tenebat, quae virtutem habebat soporiferam . . . Galerum quoque seu umbellam capite portabat. (Quoted by Lounsbury *Studies* 2.382.) See further note on 1955.

Of the three parallels the one from the *Metamorphoses* is the most apposite, but Chaucer sometimes had more than one idea.

1418. fil in office with. 'Came to be employed by.'

1428. Philostrate. Boccaccio derived the name from *Philostratus*, the father of Polemon, and used it as the title of an epic poem, the *Filostrato*. There is no doubt that he understood the name to mean 'prostrated by love,' as if from Greek φίλος, and Latin *stratus*. Cf. his name *Filocolo*, 'a cherisher of one's friends,' from Greek φίλος and Latin *colere*. Chaucer took the name *Philostrate* from Boccaccio's *Filostrato*.

1431. condicioun. 'Disposition,' 'character.'

1451. horrible and strong prisoun. Nearly a verbal equivalent to *la prisone forte et dure*. See note on 1133.

1460. See note on F 37.

1471. clarree. A mixed drink. An old recipe, cited by

Skeat, prescribes one gallon of boiled honey, eight gallons of red wine, a pound of cinnamon, a pound of pepper and half a pound of ginger; the spices to be powdered.

1495. *greves*. Here and in 1641 this means 'bushes,' 'thickets,' 'copses.' In 1507 it has the rarer sense of 'branches,' 'sprays.' See N.E.D. under *greave*¹. The quotations there given make it clear that we have, for the most part, a different meaning from 'grove.' Holland, for example, translated *per dumeta et silvas* by 'through greves and groves.' *A. S. Chronicle* gives *twülf foður græfan*, 'twelve loads of brush' (for fuel). Palsgrave (quoted in E.D.D.) gives 'Greave or busshe, *bos-caige*.' The word is still used in Ireland and in Lancashire, and E.D.D. quotes from the *Bamford Dial* (1854): 'The gryevs or greves in the ancient forest of Rossendale.' Early instances of the singular are *Tr.* 5.1144 and *Gawayne and the Green Knight* (a Lancashire or Cheshire poem): 1355, 1707, 1898 and 1974. Early plurals are *Conf. Amant.* 5.4015, 5.5965, 5.7068 and *Lybeaus Disconus* 551. See note on B 4013.

I find the meaning 'grove' unequivocally only in *Morte Arthure*; e. g. 2506: *Or thowe goo of þis greue*; and 2726: *Who sall graythe to 3one greue* (= *3one oken wode* of 2722).

1501. Cf. Gower *Praise of Peace* 156:

Remembre uppon this point for Christes sake;

Conf. Amant.

5.4287: Upon the point of this destresse;

5.5323: Upon the point of here acord;

and *Inferno* 1.11—12:

Tanto era pien di sonno in su quel punto

Che la verace via abbandonai.

Some of these phrases doubtless imply a psychological theory as to the nature of which I am not yet satisfied.

1502. *startlynge*. 'Prancing,' 'skittish.' Cf. *L. G. W.* 1204:

Upon a coursere, startlyng as the fire.

<A. S. *steartlian*, 'to kick with the foot.' E.D.D. gives *stert-*

ling, 'a skittish, wanton, slatternly woman.' Used in Devonshire and the West Country. The reading *stertyng(e)* has inferior manuscript authority, and gives a less felicitous epithet, whether for a horse or for fire.

1509. Cf. *Tr.* 2.920:

Ful loude song ayein the mone shene.

1524. *meteth men*. Southern indicative plural. See note on 2777—2778. For the proverbial character of the saying, Skeat quotes *Sir Eglamour* 1281—1282:

Hyt is sothe seyde, be God of heven,

Mony meten at on-sett stevyn.

stevene. 'Moment,' 'hour,' 'time of meeting.' < A. S. *stefn*, *stemn* (masculine), 'turn,' 'time.' Cf. note on 2562.

1531. *geres*. 'Caprices,' 'sudden and transient fits of passion.' Origin unknown. Middle Dutch *gere*, *gaer*, *gare*, means 'desire,' 'zeal,' 'passion'; and in the 17th century we have English *gare* in nearly the same sense as Chaucer's *gere*. *Gery* (A 1536) and *gereful* (A 1538) are derivatives. No connection with O. F. *gir*. The *g*, therefore, is guttural.

1539. Again a proverb. Skeat quotes the Devonshire saying: 'Fridays in the week are never aleek,' i. e. 'Fridays are unlike other days.' This meeting of Arcite and Palamon probably takes place on Friday, the day of Venus.

1560. Hn. and B. *lynage*; E. *kynrede*.

1566. Cf. *L. G. W.* 2629:

Syn firste that day that shapen was my sherte.

1574—1880. In the *Teseide* when Palemone hears the story of Arcita being in Athens he has difficulty in believing it.

Grande amore

E poco senno cel far dimorare

he exclaims (5.7), and adds (5.10):

Ma sì m'è gran nimica la fortuna,

Ch 'i' n'uscirò quando starà la luna.

He insinuates (5.12) that Arcita has deserted a previous love (?Anelida):

E mai
Non ha posato di servir altrui
Per servir lei?

Palemone, now thoroughly jealous, feigns sickness, and Panfilo introduces a physician into the prison. The guards are persuaded to drink heavily (5.24)

Perocchè non l'avevano a pagare,

but there is no mention of opium. Panfilo remains in prison while Palemone and the physician escape in disguise. Palemone makes for the grove where he finds Arcita sleeping. When Arcita wakes there is a long and tedious combat. This Teseo interrupts in the most deferential manner possible, his comments having neither the spirit nor the humor of Chaucer's Theseus.

1598. For the omission of the article cf. *Tr.* 5.830: *hardy as lioun*; and *L. G. IV.* 627: *crewe! as lyoun*.

1606. Cf. *Conf. Amant.* 1.1929—1930:

I seie, in excusinge of me
To alle men that love is fre.

1625—1626. 'Neither lovers nor rulers will willingly brook a rival.' Boccaccio places the proverb in the mouth of Palemone (5.13):

Signoria
Nè amore sta bene in compagnia.

It is also found in *Roman de la Rose* 8767—8771, and in Seneca's *Agamemnon* 259:

Nec regna socium ferre nec taedae sinunt.

In *Metamorphoses* 2.846—847, however, the meaning is that 'love makes a king forget his majesty':

Non bene conveniunt nec in una sede morantur
Majestas et amor. Sceptri gravitate relictæ, etc.

I suspect the medieval proverb was originally a translation, possibly an incorrect one, of *Ars Amatoria* 3.563—564:

Effuge rivalem; vinctes dum sola tenebris.

Non bene cum sociis regna Venusque manent—
where, however, it would perhaps have been better to take *regna Venusque* as hendiadys for *regna Veneris*, the sense being: 'The reign of Venus cannot brook a rival.'

his thanks. 'Willingly.' Cf. *Richard Coer de Lion* 2208:

And their unthanked ther bylived,
'and remained there unwillingly.'

1638—1646. This is paralleled by *Teseide* 7.106—107 and 119, and also by *Thebaid* 4.494—499. Statius mentions only the lion. Chaucer's substitution of a bear (1639) seems to have been prompted by the exigencies of rime, or by the fact that Boccaccio, in repeating the simile (7.119) uses another animal than a lion, namely a boar.

1649. Cf. *Ywaine and Gawin* 633—634:

To speke of lufe na time was thar,
For aither hated uthur ful sar;

and *Lybeaus Disconus* 1926:

Of love ther nas no word.

1657. See 2626 and note.

1660. For the exaggeration cf. *Richard Coer de Lion* 5814—5816:

mo than syxty thousynde
Off empty stedes abouten yode,
Up to the feetlakkes in blood;

and *Havelok* 2684—2687:

þer was swilk dreping of þe folk,
þat on þe feld was neuere a polk
þat it ne stod of blod so ful
þat þe strem ran intil þe hul.

1648. *hunte*. 'Hunter.' <A. S. *hunta*, 'hunter.' Extant in the proper name *Hunt*. The office of *Common Hunt*, or Keeper of Hounds for the Lord Mayor of London, was abolished as late as 1807.

1691. *launde*. Cf. *Erec* 4403:

Antre deus bois an une lande.

It means 'an open space in the woods,' 'a glade,' and is < O. F. *launde*, *lande*, < O. Celtic **landa*, > Ir. W. and Breton *llan*. The Modern English *lawn*, 'a plot of mown grass,' is a later form of *launde*.

1700—1702. Cf. *Havelok* 2664—2667:

þer mouhte men se two knihtes bete
Ayper on oper dintes grete,
So pat with alper leste dint
Were al to-shiuered a flint.

1705. *at a stert*. In Modern English we say 'at a bound.' In *Havelok* 1873 we have *on a litel stert*. Cf. *at a renning* in A 551.

1746. *to pyne yow with the corde*. In order to elicit confession. See note on 1133. According to *Encyclopaedia Britannica* (9th edition vol. 23 p. 465) tying the thumbs with whip-cord was sometimes used instead of the peine.

1748. Boccaccio says little of the anger of Theseus and nothing whatever of any intercession by the queen. Chaucer seems to have had in mind the celebrated occasion when Edward III condemned to death six citizens of Calais, but revoked the sentence, unwillingly and after a struggle, at the entreaties of the good queen Philippa. See Froissart 5.204—205.

1751. Cf. F 479 and note.

1784. *on highte*. 'Aloud.' Cf. *Ywaine and Gawin* 1812:

He cryed unto hyr, on hyght.

On high (=F. *en haut*) occurs in *Guy of Warwick* 4326:

And to the Styward she cride an highe.

1785—1790. Cf. *Roman de la Rose* 4571—4576:

Car nus n'est de si haut linage,
Ne nus ne trueve-l'en si sage,
Ne de force tant esprové,
Ne si hardi n'a-l'en trové,

Ne qui tant ait autres bontés
 Qui par Amors ne soit dontés.

An amusing extravaganza on the power of love is *Li Lais d'Aristote*, by Henri D'Andeli, which tells how Aristotle, after rebuking Alexander for an amorous passion, himself falls captive to the same lady and suffers her to ride on his back while he goes on all fours beneath Alexander's window, to the great amusement of Alexander. See Barbazan *Fabliaux et Contes* vol. 3 pp. 96—114.

1799. Cf. *Roman de la Rose* 3147—3150:

C'est li maus qui Amors a non,
 Où il n'a se folie non;
 Folie! se m'aïst Diex, voire.
 Homs qui aime ne puet bien faire.

1810. E. Hn. B. Cp. of an hare; Gg. Pt. Ln. or an hare. I would retain the first reading, that of the better MSS., suspecting an allusion to some proverb, fable or bit of popular science with which I am unacquainted.

1813. Cf. *Teseide* 5.92:

Ma perchè già innamorato fui,
 E per amor sovente folleggiai, etc.

1827. 'And prayed him to be their merciful lord.' *Of lordshipe and of mercy* is hendiadys.

1850. fifty wykes. A popular expression for 'a year.' Boccaccio says *un anno intero* (*Teseide* 5.98).

fer ne ner. Comparatives. The precision of the date adds force to the argument in note on 2188.

1851. Combats with a definite and equal number on each side were rather common during the wars of Chaucer's time, the most famous instance being the Battle of Thirty (A.D. 1350), where the question was decided by a contest with thirty on a side. A few were killed, as they were not fighting for sport. See Longman *Edward III* 1.333. The combat between two Highland clans described in *The Fair Maid of Perth* is also fa-

mous. Curiously enough the contest in the *Knight's Tale* is not quite so un-Hellenic as it looks. Herodotus (1.82) tells of a battle between the Argives and the Spartans where three hundred picked men fought on each side, the main armies abstaining from combat. Two Argives survived and one Spartan. The *Knight's Tale* differs from all these parallels in that there was no intention of killing anybody.

1852. up at alle rightes. 'Completely.' Cf. *Conf. Amant.* 5.3530:

Well armed up at alle rihtes;
and the following from *Morte Arthure*:

610: Thane yschewes þe emperour armede at ryghtys;

894: Luke 3e aftyre euensange be armyde at ryghttez;

1439: Than commez sir Idrus, armede vp at all ryghttez.

In the *Cléomadès* (v. 11329) the combatants are asked 'whether they had their rights' (*Se il lor droitures avoient*), i. e. 'whether they were fully prepared for the contest.'

1856. whether. 'Which of two.' Cf. *Conf. Amant.* 6.463:
To wheither side that it torne;

and *Matthew* 23.19: Whether is greater, the gift or the altar?

1860. to wyve. Dative. Cf. the modern *to boot*. Gower frequently uses *to wyve*; e. g. *Conf. Amant.* 6.475, 490, 8.123 and 5.2686. In *Havelok* 2042 we have

Mi-self shal dubben him to kniht.

1881. Splendid as is the entertainment which Theseus henceforth accords his former prisoners, it finds some parallel in the magnificent captivity of King John of France. Cf. Froissart 5.460ff.; 6.13—19; 6.294ff.; 6.318ff.

1889. compaas. 'Circle.'

1898. ars-metrik. *Roman de la Rose* 6977 mentions *aris-métique* as a subject taught by *Aithalus*. Cf. *Guy of Warwick* 87—88:

And they hir lerned of Astronome,
Of Ars-meotrik, and of Geometry;

where the French version has *arsmetic*. These words are corruptions of *arithmetica* by confusion with *ars metrica*.

1899. *portreitour*. This may be either 'a draughtsman' or 'a sculptor.' *Roman de la Rose* (21594) calls Pygmalion *portraians*.

1910. These are quite unusual building materials. Doubtless Chaucer was thinking of some building of marble and red porphyry which he had seen in Italy, but without knowing what it was made of. Coral posts and a palace chiefly of coral and metal occur in *Guy of Warwick* 11399—11401, doubtless through a similar error on somebody's part. Cf. also *The Land of Cockayne* 67—70 (in Maetzner):

þe pilers of pat cloistre alle
 Bep i-turned of cristale
 With har bas and capitale
 Of grene iaspe and rede corale.

1914. Cimabue died in 1300; Giotto in 1336. It is probable that Chaucer had seen masterpieces of these and other early renaissance painters at Florence, but there was also a strictly medieval school of wall-painting which, in England, attained its highest perfection in Chaucer's own century. English pictorial wall-paintings have been preserved to us from the Norman period and later. From the middle of the 13th century down to the 15th there was great activity in decorating the residences of the English kings. Our knowledge of the 'Painted Chamber' at Westminster is derived from copies made by Stothard while the pictures still existed. See Rushforth. Chaucer follows Boccaccio closely in the following descriptions, and Boccaccio was probably far more inspired by the descriptions in *Aeneid* 1.453—493 and by certain scenes in *Aeneid* 6, than by anything in contemporary Italy. Boccaccio's temple of Mars is a reproduction of one in Statius. It is therefore very doubtful whether Chaucer derived his impulse from artistic monuments of any kind, further than is implied by his having converted into wall-paint-

ings Boccaccio's descriptions of scenes that were not wall-paintings.

1918. These following three temples and three prayers are taken chiefly from *Teseide* 7. The words of the praying Palemone are given first. Then his Prayer, personified, goes to the temple of Venus on Mount Cithaeron (cf. note on 2223) and that temple is described. Chaucer curiously introduces at times the expression *saugh I*, where Boccaccio has *vide*, *vidde* or *videvi*, 'she (the personified Prayer) saw,' 'she saw there' or an equivalent expression. When Chaucer originally wrote the *Tale* he doubtless meant to imply that he had seen these temples yet standing during his continental travels. Of course he did not take himself literally. Later, when the *Tale* was assigned to a Canterbury Pilgrim, *saugh I* fitted well enough into the mouth of the far-traveled Knight.

1920. Cf. *Teseide* II.78:

Vediensi poi li lor grievi sospiri,
E' rotti sonni e l'amorosa vita,
E chenti e quali fosson lor martiri.

These in the temple to Juno erected by Palemone on the site of the pyre of Arcita. The following describes Boccaccio's temple of Venus (7.59):

Poi dentro al tempio entrata, di sospiri
Vi senti un tumulto, che girava
Focoso tutto di caldi disiri.

Needless to say, this is an echo of *Inferno* 3.22 and 28:

Quivi sospiri, pianti, ed alti guai. . . .
Facevano un tumulto, il qual s'aggira.

1926. Beauty, Youth and Riches are described in *Roman de la Rose* (1017—1062 and 1301—1328) as ladies present at a dance which the God of Love also attends.

bauderie. 'Gaiety,' 'jollity,' 'mirth.' Translates *leggiadria* of *Teseide* 7.55. < O. F. *bauderie*, *balderie*, defined by Godefroy as 'ardeur, vivacité, emportement.' < O. F. *bald*,

'joyeux, plein d'allégresse, et d'ardeur.' According to N.E.D. it has nothing to do with *bawd*, a 'procuress,' which is of uncertain origin.

1928. *Bisynesse*. 'Attentiveness.' Cf. *Anelida* 249—251:

Your observaunces in soo low manere?

And your awayting, and your besynesse,

Upon me, that ye callede your maistresse?

1936. *Citheroun*. Cf. note on 2223.

1940. *Ydelnesse*. *Dame Oyseuse* is porter to a garden in *Roman de la Rose* 531ff.

1943. *Ercules*. Cf. *Teseide* 7.62.

E'l grand ' Ercole vidde tra costoro

In grembo a Jole.

But perhaps Boccaccio was really thinking of Omphale rather than of Iole.

1944. *Turnus*. He has his place here as the rival of Aeneas for the hand of Lavinia. The MSS. insert *of* before *Turnus*. If this be retained, *of Turnus* must go with *strengthe* in 1943. But such is a forced and difficult reading.

1946. Cf. *Roman de la Rose* 7052:

Cresus li rois vint en servage.

This probably refers to his captivity by Cyrus, but Chaucer understood it of the servitude of love.

1949. *holde champartye*. 'Hold the field.' *Champarty* is still used as a law-term, meaning 'a bargain, either with the plaintiff or with the defendant, to contribute to the payment of the cost of litigation, on condition of receiving a share of the spoil.'

1951. *las*. 'Net.' Cf. *Alisaunder* 7698:

Woman the haveth in hire las.

< O. F. *laz*, *las*, < L. L. * *lacia* < L. *laquea* (neuter plural).

1955. The statue of Venus is derived by Chaucer from the following: *Pingebatur Venus pulcherrima puella, nuda, et in mari natans; et in manu sua dextra concham marinam tenens*

atque gestans; rosisque candidis et rubris sertum gerebat in capite ornatum, et columbis circa se volando, comitabatur Hinc et Cupido filius suus alatus et caecus assistebat, qui sagitta et arcu, quos tenebat, Apollinem sagittabat. Quoted by Skeat from the *De Deorum Imaginibus* of Albricus Philosophus, who, according to Lounsbury (2.381—382), is described as a Londoner, but of whom scarcely anything else is known.

1962. Boccaccio has both doves and sparrows, but real ones and hovering over the temple on Cithaeron (*Teseide* 7.57):

Poi sopra il tempio vide volitare

Passere molte e colombe rucchiare.

A description of Venus and her temple appears, in closer imitation of Boccaccio, in *P.F.* 183—259.

1967. In Boccaccio Arcita prays in the temples (*templi*) of Mars at Athens, and the Prayer, personified, travels to Thrace, where Mars is found brightening the rusty portions of his iron Thracian temple. In Chaucer we have two temples of Mars, the real Athenian temple and the Thracian temple painted on the wall thereof. It is principally Boccaccio's Thracian temple that Chaucer imitates in the following lines. But he has condensed his material, and supplied many a vivid detail. Some of Chaucer's best lines correspond to lines of no especial merit in Boccaccio. How feeble, for example, is

E con gli occulti ferri i Tradimenti

(*Teseide* 7.34) compared with v. 1999:

The smylere, with the knyf under the cloke.

1971. *estres*. This word has various meanings: 'nature,' 'character,' 'appurtenances,' 'surroundings.' The sense of 'interior,' given by certain editors, does not suit the context of the present passage, since vv. 1975—2004 describe, not the 'interior,' but the 'exterior' and 'surroundings.'

1985. Imitated from *Teseide* 7.33:

Lì gl' Impeti dementi parve a lei

Veder, che fier fuor della porta uscieno.

And this is after *Thebaid* 7.47—48:

primis salit Impetus amens

E foribus.

veze. 'Blast.' Translates *Impeti*. Chaucer frequently translates Italian plurals in *-i* as singular. Cf. notes on 1967 and 2003. For the meaning, cf. *ῥαή* in *Prometheus* 1089.

1986. rese. 'Shake.' < A.S. *hrisian*, *hryisian*. *Rese* is a Kentish form.

1990. adamant. 'Adamant.' An impregnable substance. The properties ascribed to it show a confusion of the diamond with the loadstone or magnet. See N.E.D. *Teseide* (7.32) says:

E le porte eran d'eterno diamante,

and *Thebaid* (7.68—69):

clausaeque adamante perenni

Dissiluiere fores.

Chaucer's *adamant* is closer to the *adamante* of Statius than to the *diamante* of Boccaccio; but *eterne* is closer to *eterno* than to *perenni*, and Chaucer's syntax is close to Boccaccio's but utterly unlike that of Statius.

1991. Cf. *Havelok* 2822:

Andelong, nouht ouerþwert.

Endelong means 'lengthwise,' and *overthwart* 'transversely.'

1995. saugh l. See note on 1918. Doubtless Boccaccio had in mind *Aeneid* 12.331—336 when he drew the allegorical figures corresponding to this passage.

1997. reed as any gleede. Rather from *Teseide* 7.33:

Videvi l'Ire rosse come fuoco

than from *Thebaid* 7.48: *iraeque rubentes*.

2001. Cf. D 765—766:

Of latter date of wyves hath he red,

That some han slayn hir husbondes in hir bed.

Unless the clue to both these references is to be found in one of the books referred to in D 669—680, the source is likely to be Guido da Colonna's account of the murder of Agamemnon:

Intantum igitur clitemestra cum egisto suo dilecto tractauit ut prima nocte qua venerat Agamemnon dum soporatus dormiret in lecto egistus in ipsum irruens eum iugulo interemit. *Conf.*

Amanl. 3.1919 says that *Egistus*

Be treson slowh him in his bedd.

2002. **werre.** Boccaccio gives *la Morte armata* (7.35), and Statius *Mors armata* (7.53). Chaucer must have read *Marle* or *Mars*.

2003. **Contek, with bloody knyf.** Rather from *Teseide* 7.34:

Ll Discordia sedeva, e sanguinenti

Ferri avie in mano

than from *Thebaid* 7.50:

geminumque tenens Discordia ferrum.

Note that Chaucer has already once rendered *ferri* by *knyf*. See note on v. 1967.

sharpe manace. Rather the *aspre minacce* of *Teseide* 7.34 than the *innumeris* . . . *Minis* of *Thebaid* 7.51.

2004. **chirkyng.** 'Grating noises.' Still used in this sense in certain dialects. This verse is rather from *Teseide* 7.34:

E tutti i luoghi pareano strepenti

than from *Thebaid* 7.51:

Innumeris strepit aula Minis.

2007. The story of Sisera is again referred to in D 769. For the story itself see the *Book of Judges* 4.18—24.

shode. 'The parting of the hair.' So used in A 3316. < A. S. *sceāde*, **scāde*, 'separation.' In the mines of Cornwall *shode*, *shood* is used for 'a loose fragment of veinstone,' 'a part of the outcrop of a vein which has been removed from its original position by the forces of Nature.' See *Century Dictionary* under *shode*².

2008. **upright.** See note on B 4232.

2017. Boccaccio (7.37) places ships and overturned chariots as wall-paintings in the interior of the Thracian temple. Chaucer rather represents them as part of the scenery surrounding

that temple, *the estres of the grisly place*, as painted on the temple-wall at Athens. But it is impossible to say just how many of the decorations of Chaucer's real temple at Athens have anything to do with his painting of the temple in Thrace. The hunter, the sow and child, the cook, the barber, the butcher and the smith are all additions of Chaucer's, and not found in Boccaccio.

Observe that throughout Chaucer's whole poem Mars is far more of a malign planet than of a God of War.

brent. Boccaccio says nothing of the ships' burning, which is a bit of astrological lore and is explained by Skeat from Ptolemy's *Centum Dicta* 55: *Incendetur autem navis, si ascendens, ab aliqua stella quae ex Martis mixtura sit, affligetur*. I. e. if a fixed star coöperates with Mars when the ship puts to sea, the ship will be burned. Chaucer may also have had in mind the burning of the ships in the *Aeneid* 5.604—699, although of this there is no distinct evidence.

shippes hoppesteres. Boccaccio's *le navi bellatrici* (7.37) for which Chaucer must have read *le navi ballatrici*. It is harder to get *hoppesteres* out of the *bellatricesque carinae* of Statius, as *ballatrix*, 'a female dancer' does not appear in classical Latin, and Chaucer might possibly be influenced, consciously or not, by the fact. This is, however, too fine an argument to support a confident conclusion. For *hoppesteres*, 'female dancers,' see note on C 477. The swaying of a ship's mast in a rather heavy sea would not be unlike the swaying body of the medieval danseuse who stood on her hands with her feet up in the air.

2019. We read that hogs were sometimes formally tried, sentenced and hanged for this offense in the Middle Ages. See Agnel.

2018—2019. strangled. 'Killed.' Cf. *Roman de la Rose* 18505—18508:

Ours, leus, lyons, liépars et sangler
Tuit vodroient homme estrangler:
Li raz [i. e. rats] néis l'estrangleroient
Quant au berseuil [cradle] le troveroient.

Further examples of this use of *strangle* are *Teseide* 1.74: *il lupo . . . strangolando*; and *Boece* 1. pr. 4: *strangle prestes with wikkede swerde*.

2022. No doubt Boccaccio (7.37) and Statius (7.58—60) both had in mind the casualties of a Roman chariot-race. But Chaucer seems rather to classify the carter as a laborer, like the barber, the butcher and the smith. The carter is here, however, merely as an unfortunate. For the others see following note.

2025. Wright and Skeat have shown that those who handled iron, especially edge-tools, were supposed to be born under Mars. It has been suggested that the belief that the planets were made of the seven metals, a belief which was very ancient indeed, was due to a knowledge of meteoric iron.

2028—2030. The story of Damocles is told in *Boece* 3. pr. 5: A tyraunt, that was kyng of Sysile, that hadde assayed the peril of his estat, schewed by simylytude the dredes of remes by gastnesse of a swerd that heng over the heved of his familyer.

2031—2033. Julius Caesar, Nero and Antonius do not appear in the corresponding part of the *Teseide*. But Virgil covers the shield of Aeneas with future heroes of Roman history, among whom we find Antony and Caesar (*Aeneid* 8.685, 714). Elsewhere Anchises sees in the underworld the shades of illustrious Romans yet to be (*Aeneid* 6.756—886). Chaucer had therefore good precedent for his anachronisms.

2034—2035. I am uncertain whether this means that scenes representing the deaths of Caesar and others were depicted on the walls, or merely stellar combinations prefiguring those events. The latter alternative derives some support from B 197—202. But the former is the more likely explanation, and requires *right by figure* to mean 'correctly drawn,' or possibly 'with true likenesses' of the notables referred to; and *by manasyng of Mars* to be construed with *hir deth*, or with *slaughtre*. If, however, we assume that the walls were rather decorated with prefiguring planets, then *by manasyng of Mars* may go with *depeynted*,

with *hir deth* or with *slaughtre*; and *right by figure* would mean 'with true prefiguring horoscope.'

2039. *agast*. Past participle of *agaste*, 'to terrify.' Cf. note on B 4278.

2041. Again an imitation of Albricus: *Erat enim eius figura tanquam unius hominis furibundi, in curru sedens, armatus lorica, et caeteris armis offensiuis et defensiuis Ante illum uero lupus ouem portans pingebatur, quia illud scilicet animal ab antiquis gentibus ipsi Marti specialiter consecratum est. Iste enim Mauors est, id est mares vorans, eo quod bellorum deus a gentibus dictus est.* I quote after Skeat, who justly adds that Chaucer seems to have substituted a man for a sheep in deference to this curious etymology.

2051. Boccaccio has no corresponding account of the temple of Diana, but Callisto and Atalanta occur in connection with his temple of Venus (7.61).

2056. *Calistopee*. Chaucer confused the name *Callisto* with *Calliope*. Boccaccio gives it correctly as *Callisto* (7.61). Her story is told in *Metamorphoses* 2.381—530, and *Fasti* 2.153—192. She was expelled from the huntress bands of Diana when she lost her virginity to Jupiter, and Juno turned her into a bear. Afterwards her son Arcas, when out hunting, was about to slay her. But Jupiter intervened and changed mother and son into the two constellations Ursa Major and Boötes or Arctophylax, respectively. The *lodesterre* or North Star is really in Ursa Minor.

2062. *Dane*. 'Daphne.' In Ovid's *Metamorphoses* 1.452—567, she is a virgin, a huntress and the daughter of Peneus. The reference to her in *Tr.* 3.726—727:

O Phebus, thenk whan Dane her-selven shette

Under the barke, and laurer wex for drede,

reminds us of *Metamorphoses* 1.549:

Mollia cinguntur tenui praecordia libro.

When Apollo pursued her, she was transformed into a laurel-tree.

2065—2068. The story of Actaeon is told in *Metamorphoses* 3.131—315 and in *Conf. Amant.* 1.333—378.

2070. The *Teseide* alludes merely to the story of Atalanta and Hippomenes (7.61):

le pome v'eran della fiera
Atalanta ch' in correr fu sovrana.

This story is told, without any mention of the wild boar, in *Metamorphoses* 10.560—577. The story of Atalanta, Meleager and the wild boar, the last a visitation from Diana, is told in *Metamorphoses* 8.260—545.

2075. *seet*. Originally a plural form, but here used as a singular. Cf. *Conf. Amant.* 6.1174:

Tofore his oghne bord thei seete.

2079. *gaude*. 'Of weld.' < O. F. *gaude*, 'weld.'

2085. The Romans gave the name *Lucina* both to Juno and to Diana as goddesses of childbirth. *Roman de la Rose* mentions *Lucina la déesse D'enfaement* (vv. 11005—11008).

2087. Cf. *Roman de la Rose* 173—174:

Moult sot bien paindre et bien portraire
Cil qui tiex ymages sot faire.

2103. *of hir hond*. Cf. *Conf. Amant.* 5.5567:

A noble kniht eke of his hond.

Also *ibidem* 1.1431, 3.2414, 5.3258 and 5.6433, in each of which a similar expression occurs.

2112. *par amours*. Either 'devotedly,' or 'as a man loves a woman.' Written as one word in the MSS., but I venture to suggest the division into two, which has 14th century authority and is less startling to the modern eye. Cf. *Tr.* 5.157—158:

I lovede nevere womman her-biforn
As *par amours*.

where *as par amours*, should be compared syntactically with *as by wey of kynde* in B 1840. Cf. also *Tr.* 5.332, where *par amours* must be adverbial and not a plural noun, since Troilus

never loved but one woman. The noun in its modern sense occurs in D 454. See note on 1155.

2115. *benedicitee*. Kittredge (*Observations* p. 381) pointed out that this word is written *bendiste* in *Tr.* 780, Corpus and John's MSS. The meter frequently requires that it should be so pronounced, as in the present passage.

2121. *a peyre plates*. 'A set, or suit of plate-armor,' as distinguished from scale-armor, and from armor of interwoven rings. For *peyre* meaning 'set,' see 159 and note.

I have found scarcely any materials for the study of 14th century armor. Oman (p. 515) says that the development of plate-armor belongs to the 14th century; the 13th saw only the beginning of it. If this be true, Cook's reference (*J.G.P.* vol. 4, pp. 50—54) to a poem that describes the 12th century is not relevant.

2128. *Teseide* 6 is almost exclusively occupied with descriptions of the various champions. Among these are Menelaus, Castor and Pollux, Chromis, Evander, Telamon and Ulysses.

2129. The description of Lycurgus in the *Teseide* (6.14) is brief and quite different from that here given. Chaucer's description of *Lygurge* corresponds rather to that of Agamemnon in *Teseide* 6.21—22:

Sopra d'un carro da quattro gran tori
 Tirato dall' Inachia Agamennone
 Vi venne, accompagnato da plusori,
 Armato tutto a guisa di barone,
 Sè già degno mostrando degli onori
 Ch' ebbe da' Greci nell' ossidione
 A Troia fatta, nel sembiante arguto,
 Con nera barba, grande e ben membruto.
 Non armi chiare, non mantel lodato,
 Non pettinati crin, non ornamenti
 D'oro o di pietre aveva, ma legato
 D'orso un velluto cuoio con lucenti

Unghioni al collo, il quale d'ogni lato
 Ricoprien l'armi tutte rugginenti;
 E qualunque 'l vedea, diceva d'esso,
 Que' vinceria con qualunque fia messo.

2131. the cercles of his yen. 'The irises of his eyes.'

2133. griffon. The griffin is said to be a conception of Indian origin. Schliemann gives the reference *Damis Olear apud Philostrati Vita Apoll. Tyan.* 3.48.134. We are, perhaps, to reckon this simile as one of the various Oriental touches in this part of the poem.

It has been maintained that Chaucer means 'a griffin-hawk, one caught and tamed, hence fiercer than those bred in captivity.' *Griffoun* sometimes means 'a certain species of vulture' (N.E.D.), but I do not know on what evidence the interpretation 'griffin-hawk,' etc., is based.

The modern notion of a griffin occurs in the *Plowman's Tale* 1317—1318:

The hinder part is a lyoun,
 A robber and a ravinere.

Mandeville (*Travels* 26): *o griffoun is more strong thanne viij lyouns.* Obviously meaning the same creature.

2134. kempe. 'Shaggy,' 'bristly.' <O.N. *kampr*, 'beard,' 'moustaches'; also of 'the whiskers of a cat.' Coarse, stout hairs occurring in wool are still called *kemps*.

2139. trays. 'Traces.' <O.F. *trait*, pl. *trais*. Modern English *traces* is a double plural.

2141. In *Teseide* 6.36 Evandro wears a bearskin:

E un cuoio, per mantel, d'orso piloso
 Libistrico, le cui unghie già nere
 Sott' oro eran nascose luminoso.

This was Chaucer's immediate model. Boccaccio probably had in mind *Aencid* 5.351—352:

Sic fatus, tergum Gaetuli immane leonis
 Dat Salio, villis onerosum et unguibus aureis.

Statius also imitated Virgil (*Thebaid* 6.722—724):

Tum genitus Talao victori tigrin inanem

Ire jubet, fulvo quae circumfusa nitebat

Margine et extremos auro mansueverat ungues.

2142. col-blak for old. 'Coal-black with age.' This is Chaucer's translation of *già nere*, applied not to the claws, as in Boccaccio, but to the fur. See preceding note. Age seems to have made animals black sometimes. Cf. *Beues of Hamtsun* 1547—1548:

A fleande nadder was in an hole,

For elde as black as eni cole.

Here Kölbing's note shows that it is the serpent (*nadder*) that is black, not the hole.

2144. for blak. 'For being black.' The same adjectival construction as *for old* in 2142. Cf. the modern colloquialism: 'How is that for high?' I owe the interpretation of this idiom to Professor Kittredge.

2148. alauntz. 'A kind of large dog.' The term *alant* is still used in heraldry.

2150. Marco Polo tells us that in the province of Cuiju, identified by Yule with Kwei-Chau, in China, they have a large breed of dogs, so fierce and bold that two of them together will attack a lion. See Yule's *Polo Book* 2 Chapter 59. John of Salisbury has an even better story to tell (*Policraticus* 1.4): Albani quidem in Asia canes habent leonibus fortiores Canibus quidem illis nulla ferarum fortior, nulla animosior est. Hos Hercules, tergemino Gerione victo, ab Italia trajecit in Asiam, eis virtutem qua leones sternerent, quasi hereditariam derelinquens.

2156. Emetreus. This name is derived from Demetrius the son of Euthydemus, a Greco-Bactrian prince who flourished from 190 B.C. to 156 B.C. or thereabouts. He appears to have ruled over a large part of India, to wit: Indus, Malava, Gujarat and probably Kashmir, and was known as 'King of the Indians.' He is mentioned by Justin and by Strabo, but by no medieval

writer that I know of, unless by Chaucer and, possibly, by John of Salisbury. See Smith *Early History of India*, and note on C 621.

The form *Emetreus* (Hn. *Emetrius*) may have originated in a scribal error. In our present ignorance I may be permitted to record two other conjectures. Chaucer may have confused the name *Demetrius* with *Emeterius*, a Spanish martyr mentioned by Gregory of Tours (§92). Cf. the confusion of *Callisto* with *Caliope* in v. 2056. Or again he may have supposed the name *Demetrius* to be connected with Middle English *emete*, 'an ant.' In various classical writers (Herodotus 3. 102—105, Arrian *Indica* 15.4—7, Pliny the Elder *Nat. Hist.* 11.36 and Pomponius Mela 3.7) India is famed as the land of a gigantic Gold-Digging Ant. Boccaccio's Peleo, who corresponds to Chaucer's Emetreus, appears in company with 'the people that was created of the seed of the ant' (*Teseide* 6.15):

E seco quella gente che si feo

Di seme di formica.

This obvious reference to the Myrmidons may have enabled the insect to climb into Chaucer's bonnet, and bring India with her.

Fantastic as this last explanation may seem, I think it will make a good quintain for young lances to tilt at. A specific objection is that the only medieval descriptions of these gigantic ants with which I am acquainted refer the creatures not to India, but to Africa. Cf. *Kyng Alisaunder* 6566—6569; *Bestiary* of Guillaume le Clerc 961—1008.

In *A Midsummer Night's Dream*, *Emetreus* is changed back to *Demetrius*. Shakspeare gives his play a touch of Asiatic color in 2. 1. 124—125:

And in the spiced Indian air, by night,
Full often hath she gossiped by my side.

2157—2160. Cf. *Teseide* 6.16:

Vestito era il re in drappo d'oro,
Chiaro per molte pietre e rilucente,
E sopra undestrier grande edi pel soro.... etc.

Also *Lybeaus Disconus* 1043—1044:

A knyght iclodeth yn Ynde,
Upon a bay destrere.

2160. cloothe of Tars. 'Cloth of Tarsus' is probably the material which begins to be called *damask* ('cloth of Damascus') in the 15th century. Cf. *The Squyr of Lowe Degre* 783—784:

Threscore of copes, of damaske bryght,
Full of perles they shal be pyght.

According to N.E.D. *damask* was at first a silk fabric. For 'a figured linen cloth,' such as is now used for table linen, it is first used in the 16th century. *Tars* occurs as the name of a fabric in *Gawayne and the Green Knight* 77 (quoted in note on 979). The name *Tars* has nothing to do with Tartary, although silks were sometimes called 'cloth of Tartary.'

2167. heigh. Perhaps another Asiatic touch. The Aryan races of India have always prided themselves on the aquilinity of their noses, regarding with abhorrence the flat noses of the earlier races. Cf. *Kathā Sarit Sāgara* 2.45: There lived in some place or other a foolish man of bewildered intellect. He, seeing that his wife was flat-nosed, and that his spiritual instructor was high-nosed, cut off the nose of the latter when he was asleep: and then he went and cut off his wife's nose, and stuck the nose of his spiritual instructor on her face, but it would not grow there. Thus he deprived both his wife and his spiritual guide of their noses.

Cf. further *Two Noble Kinsmen* 4.2.110:

His nose stands high, a character of honor.

The high nose, as a mark of beauty, is mentioned in *Aucassins et Nicolette*, and is doubtless an indication of the Oriental origin of that tale. See note on 152.

2177—2178. Corresponds to *Teseide* 6.17:

E'n man avea, qual a lui si convenne,
Una Termodontiacca bipenne.

In *Aeneid* 11.648ff. the Amazons, who lived near the river

Thermodon in Asia Minor, use a battle-ax called *bipennis*, or 'double-edged.' But *bipennis* also means 'two-winged,' and so Chaucer understood Boccaccio's *bipenne*. Hence Chaucer's 'white eagle,' on the hand of Emetreus like a falcon. Here we have probably a further Asiatic touch. Marco Polo tells us that Kublai Kaan had eagles broken to hunt wolves, foxes, deer and wild goats; and Yule points out that the Golden Eagle is still so used in Eastern Turkestan and among the Kirghiz. See Yule's Polo Book 2 Chapter 18. White eagles are described as inhabiting the kingdom of Mutfli, which Yule identifies with 'a port called Motupalle . . . about 170 miles North of Fort St. George, in India.' It is not related that these eagles were used for hunting, however. See *ibidem* Book 3 Chapter 20. A white eagle occurs in *Tr.* 2.926.

2186. The lions and the leopards may have been originally suggested by the embroideries on the robe of the God of Love in *Roman de la Rose* 910—914:

A oiselés, à lionciaus,
Et à bestes et à liépars;
Fu la robe de toutes pars
Portraite, et ovrée de flors
Par diverseté de colors.

But it is quite as likely that we have here yet another Asiatic touch. The use of the Cheeta or Hunting-Leopard is very ancient, being represented on the monuments of Egypt and Assyria. It is still trained for the chase in Southern India. The emperor Frederick II had cheetas in Italy. The Cheeta is not a real leopard, but is lankier and longer-legged, cannot climb trees, and has claws only partly retractile. In other words, it is a feline approaching the canine type. Polo tells us that Kublai had many of them trained for the chase. See Yule's Polo Book 2 Chapter 18. They were not allowed to run loose, like Chaucer's leopards, but were hooded until the game was in sight.

The same chapter of Polo describes the hunting lions of

Kublai. These were 'bigger than those of Babylonia, beasts whose skins are colored in the most beautiful way, being striped all along the sides with black, red and white.' Evidently these 'lions' were tigers. In the *Yvains* the hero is attended by a lion; and, in other tales, Gerin of Lorraine, Wagner's Lohengrin, has a swan.

2188. In vv. 1462—1463 Palamon is said to break from prison on the night of the 3d of May. He would then find Arcite in the grove on the morning of May 4th. This was probably a Friday. Cf. note on 1539. The duel is fought on the following day, Saturday the 5th. Now exactly a year afterward (see note on 1850) we find the 5th of May falling on Sunday. According to Skeat's computation the 5th of May falls on Sunday in the year 1381, which we have already seen to be a likely year for the date when the *Knight's Tale* was written. See note on 884.

2200. The order in which people sat at table was regarded as very important. Cf. note on 52—53 and *Cleanness* 38: *Abofe dukes on dece*.

deys. The 'raised platform' in the dining-hall on which the dining-table was set.

2203. Fittingly to discuss the tender passion was a mark of breeding. Cf. *Gawayne and the Green Knight* 926—927; *Have-lok* 192—195; *Tr.* 2.503, 3.198—199, 3.1796—1797. An extremely pretty discourse on love occurs in *Yvains* 12—32.

felyngly. 'Accurately,' 'from knowledge.' Cf. note on B 4483.

2217. *hir houre*. This was two hours before sunrise on Monday morning. The hour of sunrise of each day was supposed to be governed by the planet from which the day is named. Now as the order of the Ptolemaic planets is Saturn, Jupiter, Mars, the Sun, Venus, Mercury and the Moon, an hour of Venus would precede by two hours the sunrise on Monday the day of the Moon. It is at this hour that Palamon offers his

prayer. The method in which every hour is assigned to the domination of a special planet is described by Roger Bacon *Opus Majus* vol. I p. 382.

2223. Cf. *Teseide* 7.43:

O bella Dea del buon Vulcano sposa,
Per cui s' allegra il monte Citerone.

Cytherea, the name of Venus as goddess of the Island of Cythera,—near which, according to some traditions, she rose from the sea,—is taken by Chaucer, by Boccaccio and by *Roman de la Rose* to mean 'Goddess of Cithaeron,' the mountain range between Attica and Boeotia. Cf. *Roman de la Rose* 16311—16317:

Citeron est une montaigne
Dedens ung bois en une plaigne,
Si haute, que nule arbaleste,
Tant soit fort ne de traire preste,
N'i traïroit ne bojon, ne vire.
Venus qui les dames espire,
Fist là son principal manoir.

The mistake seems to have originated in a misunderstanding of *Aeneid* 10.86:

Est Paphus Idaliumque tibi, sunt *alla* Cythera;

or *Aeneid* 10.51:

Est Amathus, est *celsa* mihi Paphus atque Cythera.

Spenser had the same verses in mind when he wrote (*Faerie Queene* 3.6.29):

Whether in Paphos, or Cytheron hill
Or it in Gnidus bee I wote not well.

2224. Cf. *Teseide* 7.43:

Per quello amor che portasti ad Adone.

2232. *harmes*. 'Pangs of love.' An idea for which Virgil uses *curas* (*Aeneid* 4.551).

2238. *yelpe*. 'Boast.' Cf. *Beues of Hamtoun* 2413—2414:

Dame, forsoth, y-wys,
Y myȝt yelpe of lytel pris.

2253. bete. 'To beat,' 'to start a blaze from a live coal,' 'to kindle.' Still used in Scotland and the North Country. < A.S. *boetan* or *bētan*, 'to make better,' 'mend.' Connected with *boot*, 'profit,' and with *better*, 'more good.' In some dialects fishermen still *beat*, or 'mend' their nets. The word is not connected with *beat*, 'to strike,' which is from A.S. *bēatan*.

2271. thridde houre. Two hours later by our notation, but three hours by that of the Romans. The hour of sunrise on Monday was supposed to be governed by the Moon, of which Diana was the goddess.

inequal. From the *Astrolabe* Part II §§ 10—11, we learn that the hours of the clock were called 'equal hours' from their being of the same length, whether by day or by night. The 'unequal hours,' on the other hand, were twelfths of the time from sunrise to sunset, and twelfths of that from sunset to sunrise. Therefore an hour of one series would not be equal to an hour of the other, except at the equinoctial seasons.

2279. There is an atmosphere of witchcraft and incantation about these ceremonies. Except the obvious passage of *Teseide* (7.72—78), I have found no parallel sufficiently close to be interesting, but fancy that interesting parallels will some day be discovered.

meeth. 'Mead.' < A.S. *medu*, *meodu*. The *th* is due to the influence of O.N. *mjǫðr*; or of W. *medd*, in which *dd* has the sound of *th*.

2281. Mather pointed out that this line comes from *Teseide* 7.72:

Fu mondo il tempio e di be' drappi ornato,
where Chaucer must have read *fumando* for *fu mondo*. In *Teseide* 7.56, however, the burning of incense is really described, so that Chaucer's error was natural enough, if indeed the error was his and not that of his manuscript.

2294. Stace of Thebes. I find nothing of the kind in

Statius, on whom the matter of Thebes seems to have been carelessly fathered during the Middle Ages. At any rate, *Roman de Thèbes* refers to Statius for something to which nothing in the *Thebaid* really corresponds. Cf. *Roman de Thèbes* 7821—7826:

Cil prent la cope, l'uevre mire:
 Nus hon n'en sèt la façon dire.
 Si com dit li livre d'Estate,
 Li pomeaus en fu d'un topace;
 Onque nus hon ne vit son pér:
 Ne si bien assis ne tant clér.

In vol. 2 Appendix 5 of Constans' edition, I find:

En un livre c'on di(s)t Estasse.

That Chaucer was acquainted with some version of *Roman de Thèbes* can hardly be doubted, since *Tr.* 100—105 in various ways—some obvious, some subtle—describes the *Roman* rather than the *Thebaid*.

Probably Chaucer never read the *Thebaid* through, until after he had finished the *Knight's Tale*, and written the fragmentary *Anelida*. The careless reference to *Stace* in this present passage certainly suggests that he supposed the *Thebaid* to contain the story of Emilia, which is not actually the case. And I suspect that he left his *Anelida* unfinished because he did not find the desired links for his story when he began to read the *Thebaid*. I have already noted (p. 52) the opinion of Lowes that *Tr.* was written after the *Knight's Tale*. To the arguments of Lowes I would add that Chaucer had probably read the *Thebaid* through, however hastily, before writing *Tr.* The abstract of the *Thebaid* in *Tr.* contains a reference to *the holy serpent* (5.1497). Now *Thebaid* 5.505—506 mentions *sacer* horror Achaei, *serpens*, and this reptile is declared *sanctum* by the rustics (*Thebaid* 5.511). These two passages point specifically to the *Thebaid* as the direct source of Chaucer's entire abstract.

If the above reasoning is valid, we find that the following is the

relative chronological order for three of Chaucer's poems: *The Knight's Tale*, the *Anelida*, the *Troilus*.

2297. Boccaccio gives a corresponding prayer to Diana (*Teseide* 7.77—87), although he has no description of her temple corresponding to those of the temples of Venus and of Mars.

2303. Attheon. 'Actaeon.' Already referred to in 2065.

2334—2340. Cf. *Teseide* 7.92:

E parean sangue gli accesi tizzoni
Daccapo spenti, tututti gemendo
Lagrima ta', che spegneano i carboni.

In *Aeneid* 3.19—46, we have a thicket that bleeds when Aeneas plucks branches from it. In *Metamorphoses* 2.325—366 the sisters of Phaethon are transformed into trees which bleed when their mother plucks branches from them. Chaucer's *bloody dropes* may have been suggested either by Ovid's *Sanguineae guttae*, or by Virgil's *atro sanguine guttae*. *Inferno* 13.31—34 is an imitation of Virgil. Chaucer may also have remembered how the brand on which Meleager's life depended caught fire (*Metamorphoses* 8.513—514):

Aut dedit, aut visus gemitus est ille dedisse
Stipes.

2349. **affermed.** 'Established.'

2362. **amounteth.** 'Means,' 'signifies.'

2367. **The nexte houre of Mars.** Three hours after sunrise. See note on v. 2217. Observe that Palamon, who gets up earliest, has his prayer in all essentials. He asks not for victory but for his lady-love. Emilia, the second petitioner, obtains half her prayer, virginity being denied her, but the greater lover—according to the medieval interpretation of the story—being granted her. Arcita, whose prayer comes last, is granted merely the letter of his prayer: victory in battle and no more. In Boccaccio the prayers come in a different order: Arcita's, Palamon's and Emilia's. Chaucer rearranged the order to suit the notions of star-craft. This happens to place the petitioners in the order of

their fortunes, Palamon being the most happy, and Arcita the least.

2376. Of armes al the brydel. Rather a violent use of an ancient and honorable metaphor. Cf. D 813—814:

He yaf me al the bridel in myn hond,
To han the governance of hous and lond;

Metamorphoses 15.481:

Accepisse Numam populi Latialis habenas;

and Aristophanes *Knights* 1109: τοῦτο παραδώσω τῆς πικρῆς τῆς ἡνίας, and *Ecclesiastus* 466: μὴ παραλαβοῦσαι τῆς πολέως τὰς ἡνίας.

Also F 755. These references are given as of passing interest. They do not prove that Chaucer's predilection for the metaphor was due to literary influence of any kind.

2377. fortunest. 'Grantest fortune.'

2383—2391. Chaucer knew the story how Vulcan caught Mars and Venus in a net from *Roman de la Rose* 14438—14470 and 18751—18819, and from *Metamorphoses* 4.171—189. Boccaccio (*Teseide* 7.25) speaks of the compassion which Neptune felt for Mars on that occasion—a circumstance not mentioned by Chaucer, by Ovid nor by the *Roman*. Therefore Chaucer was not especially thinking of Boccaccio when he introduced these lines. In the *Odyssey* (8.344—348) Poseidon is actuated by decency, not by compassion.

2399. in the place. Here and in 2585 this means 'in the lists.' So frequently in *Gamelyn*, e. g. 263—264:

Gamelyn in the place stood as stille as stoon,
For to abyde wrasteling but ther com noon.

Place is used only three times in *Chanson de Roland* (764, 1108, 3853), always in the phrase *en la place*, and meaning either 'the place of trial by combat' or 'the field of battle.' Froissart (2.208.29) tells us how Douglas and the Scots were left dead *sur la place*, i. e. 'on the field.' In A 1591 and 1601 *in this place* gives a martial ring to the speeches. See further Godefroy *Supplement* under *place*.

In D 896 *in the place* means 'in the place or court of justice.' In E 1991 it probably means 'right there,' 'immediately' (=F. *sur le champ*).

2413. *fynde*. Cf. note on B 4019.

2415—2417. Cf. *Teseide* 7.28:

E la barba e i miei crin, che offensione

Di ferro non sentiron, ti prometto.

A curious reminiscence of the law of the Nazarites, which law, however, does not mention the beard. See *Book of Numbers* 6, especially paragraphs 15 and 18.

2424. *hym agaste*. 'Was terrified.' Cf. note on B 4278.

2431. *statue*. Were the representations of the deities in the temples statues in our modern sense of the word, that is, figures in full relief? or were they paintings? On the one hand, *statue* in 975 clearly means 'a flat figure embroidered on the banner;' the descriptions by Albricus followed in the cases of Venus and Mars (see notes on 1955 and 2041) both use the word *pingebatur*; and the accessories of Venus, Mars and Diana are rather too elaborate for representation in full relief. On the other hand, the shaking of the 'statue' of Venus (v. 2265) and the ringing of the hauberk of the statue of Mars (present passage) suggest statuary rather than painting; while the mention of the fragrance of the garland of the statue of Venus (v. 1961) perhaps indicates a figure in full relief and crowned with real flowers.

The difficulties of either interpretation do not annul the charm of Chaucer's descriptions; and similar inconsistencies are to be found in Homer's Shield of Achilles. Would that Lessing had treated of Chaucer's 'statues!'

2449. The same proverb occurs in *Tr.* 4.1456:

Men may the wise at-renne, and not at-rede;

and in the so-called *Proverbs of Alfred* (quoted by Skeat):

For þe elder mon me mai of-riden

Betere þenne of-reden.

At-renne means 'to surpass in running,' 'to out-run;' *at-rede*

'to surpass in counsel.' Dryden, in his *Palamon and Arcite* 3.387—388, misconceived the proverb, rendering it thus:

For this advantage age from youth has won,
As not to be outridden, though outrun.

2451. The peculiar properties of the seven Ptolemaic planets are thus described by Roger Bacon (*Opus Majus* vol. 1 pp. 377—378): Saturn is cold and dry, and causative of every kind of sloth, decay and of the destruction of things by the outgoing of his dryness and coldness. Mars, however, is destructive by the outgoing of warmth and dryness. And these two planets never do anything good unless by accident, like scammony which expels diseased matter, but yet, in itself, injures nature. And these planets are called unequal and unfortunate [*infortunia*] and malevolent. On the other hand Jupiter and Venus have warmth and moisture; but Jupiter especially and in a better way: and these two planets are said to be of good fortune and benevolent. Mercury is midway between good and evil and of convertible nature. For he is good with the good [i. e. Jupiter and Venus] and evil with the evil [i. e. Saturn and Mars]. Moreover the Moon is cold and moist. The Sun has generative and vital heat, because he is the cause of life and generation in all things; and therefore, although he is warm and dry his warmth is not corruptive but generative, and his dryness is not a decaying force, and therefore he is of another kind than Mars.

2453. Venus is the daughter of Saturn in *Roman de la Rose* 11209—11210:

Mès, par sainte Venus ma mere,
Et par Saturnus son vieil pere.

2456—2469. Liddell pointed out that the functions here claimed by Saturn are ascribed to him in the *Paraphrase* by Proclus Diadochus of the *Tetrabiblos* of Ptolemy, 4.9. Liddell quotes as follows: Saturnus . . . in Argo navi insistens naufragio exitium minatur (cf. v. 2456), si in horoscopo alteri luminum opponatur, in carceribus vitam finient (v. 2457), in quad-

rato aspectu aut opposito solem intuens mortem adfert suffocatione aut populi tumultibus, aut suspendio, aut strangulatione (vv. 2458—2460), cum Mercurio configuratus ex venenatorum ictibus mortem designat (v. 2460), in tropicis signis vel quadrupedibus necem ex ruina significat (vv. 2462—2465.) Saturnus itaque dominium mortis habens, neces ac exitus adfert, morbis diuturnis tabe febribus frigidis, et quotquot frigoris excessu nocumentum afferunt (vv. 2567—2569).

In response to my inquiries Dr. Liddell wrote as follows: 'The translation of the *Paraphrase* of Ptolemaeus's *Tetrabiblos* I used is that by Leo Allatius (1556—1669), a scholar and grammarian who made several such compendia. I used him merely because he came handy. Ptolemaeus's work was of course accessible in many Latin versions in Chaucer's time: the Digby collection in the Bodleian Library is full of such literature—and the *Tetrabiblos* was a standard text-book.'

2456. wan. Frequent in the English and Scottish ballads as an epithet of water: 'Dark,' 'colorless.' Used of the sea in *Morte Arthure* 492:

Wery to þe wane see þey went all att ones.

In the same poem (v. 1402) we have: *þe falow see*. Cf. also *Iliad* 16.4: *δροχερόν* *ὑδωρ*. *Wan* is now used of things 'light and colorless.'

2457. cote. 'Dungeon.' < A.S. *cote*, *cot*, 'cottage.' The word is now used chiefly in compounds as in *dove-cote*, *hen-cote*, *sheep-cote*.

2458. stranglyng. 'Execution,' (or possibly) 'hanging.' But cf. note on 2018—2019.

E. and Hn. read:

Myn is the stranglyng and hangyng by the throat ;
and Cp. and Ln. read *strangle*. I suspect that we should read as in E. and Hn., substituting only *strangle* for *stranglyng*. This gives us a good metrical line. On the other hand, I have not found a clear case of *strangle* used as a noun.

2460. groynynge. 'Murmuring.' < O.F. *grogner*, < L. *grunnire*. Not connected with *groan*, which is from A.S. *grānian*.

2465. mynour. 'Military engineer.' Cf. *Richard Coer de Lion* 2905—2908:

Kyng Rychard, the conquerour,
Callyd in haste hys mynour,
And bad hym myne up to the town
That is callyd Maudit Coloun.

2466. The story of Samson was a favorite of Chaucer's. Cf. B 3205, C 555 and D 721.

2477. aiel. 'Grandfather.' Blackstone (3. 10. * 186) mentions writs of *ayle* (*de avo*), *besayle* (*de proavo*) and *tresayle*.

2496. This spirited description of preparations for combat was probably inspired by Chaucer's own observation and experience. Nevertheless a few literary parallels may not be uninteresting. I suggest therefore the following, from none of which is Chaucer likely to have borrowed anything: *Iliad* 2.382—385; Aristophanes *Acharnians* 544—554; *Aeneid* 7. 624—640; *Cléomadès* 520—532; and *Kyng Alisaunder* 2163—2170. Chaucer's descriptions are imitated in Shakspeare's *Henry V* 4 *Prolog* vv. 10—14.

2499. testeres. 'Headpieces.'

2503. Nailynge the speres. A very difficult phrase. It may mean 'inlaying the spear-shafts with niello or black enamel.' Cf. *Boeve de Haumtone* 3288:

e trois mil henapes de fin or naylés,
'and three thousand cups of fine gold and black enamel.' Such an interpretation of *nailynge* harmonizes with the mention of *goldsmythrie* in 2498.

Alternatives are to take *nailynge* for 'nealing,' or 'annealing,' that is 'tempering,' or for 'fitting with a spike or nail,' either for a point, or at the butt for thrusting into the ground when the spear is not used.

2504. **giggyngē.** 'Fitting with straps.' < O.F. *guigue*, 'the strap by which a shield was hung round the neck.' Cf. *Erec* 723—724:

L'escu li baille, et il le prant,
Par la guigue a son col le pant.

The *g*'s are all guttural in this word.

layneres. 'Straps,' 'thongs.' < O.F. *laniere*, > Modern English *lanyard*.

2508. **prikyngē.** Originally 'spurring;' hence 'riding.'

2511. **nakers.** 'Kettle-drums.' *Nacker* is still used for 'a drum' in North Lincolnshire. For a Middle English illustration Skeat quotes Minot *Songs* 4.80:

Gert nakers strike, and trumpets blaw.

2520. **sparth.** 'Battle-ax.' < O.N. *spārða*, 'an Irish battle-ax.' The Norse word was perhaps borrowed from the Irish. Cf. Björkman p. 255.

2523. **Dd.** reads:

The grete Theseus of his slep a-waked.

where E. Hn. supply *that* after *Theseus*. I would read as in Dd. except to strike out *his*, and scan thus:

The grētē Thésēús of sleep awakēd.

2533. **Ho.** For the substantive use of this word cf. 17. 2.1083:

And that was endeles withouten ho.

2537—2561. In *Teseide* 7.4—13 Theseus himself declares the rules of the combat. He prohibits lances (*lance*) entirely; but allows swords (*spade*), maces (*mazze*), and the axes called *bipenni*. No other weapons are allowed. Strutt (3.1) quotes the following from MS. Harleian 326: 'All these things donne, thei were embatailed eche ageynste the othir, and the corde drawn before ech partie; and whan the tyme was, the cordes were cutt, and the trumpettes blew up for every man to do his devoir. And for to assertayne the more of the tourney, there was on eche side a stake; and at eche stake two kyngs of armes, with penne, and

inke, and paper, to write the names of all them that were yolden, for they sholde no more tournay.'

2544. **shot.** See note on B 4539.

2555. **chevetayn.** The meter requires three syllables. B. reads *cheuetayn*, and Dd. *cheuntein*. Analogous forms are not uncommon. Cf. e. g. *Guy of Warwick* 3717: *cheueteyn*; and *Cléomadès* 811:

Garsianis ert chevetaine.

2556. **make.** 'Mate,' i. e. 'rival.' < A. S. *gemaca*. The verb *make* is from A. S. *macian*.

2561—2564. Cf. *Teseide* 7.14:

De' nobili e del popolo il romore
Toccò le stelle, sì fu alto e forte;
Gl' Iddii dicendo servan tal signore
Che degli amici suoi fugge la morte.

2562. **steven.** 'Voice.' < A. S. *stefn*, *stenn* (feminine). Cognate with German *Stimme*.

2568. **sarge.** 'Serge.' A material not greatly esteemed. Cf. *Erec* 6667—6672:

Mout fu li rois puissanz et larges:
Ne donna pas mantiaus de sarges,
Ne de conins ne de brunetes,
Mes de samiz et d'erminetes.

2584. **selve.** 'Same.' Cf. *Conf. Amant.* 5.7055:

And ek riht in the selve kinde;

and *King Lear* 1.1.68:

I am made of that self metal as my sister.

2588. **evene.** 'Equal,' 'well-matched.'

variacioun. 'Difference.'

The equality of the combatants is emphasized in similar terms in *Ywaine and Gawin* 3593—3596:

Al that ever saw that batayl
Of thair might had grete mervayl,
Thai saw never under the hevyn

Twa knightes that war copled so evyn.

Of al that folk was none so wise

That wist whether sold have the prise ;

This, in turn, is apparently a close translation of *Yvains*, and unaffected by Chaucer. Cf. *Yvains* 6195—6198:

Si qu'a toz vient a grant mervoille,

Que la bataille est si paroille

Que l'an ne set a nul avis

Qui a le miauz ne qui pis.

2602—2616. This and the description of the sea-fight at Actium (*L. G. W.* 629—653) are the most strikingly alliterative passages in all Chaucer. The idea of using alliteration to give spirit to the description may have been derived from the combat in *Ywaine and Gawin* 3525ff., which is the only other comparable use of alliteration that I know of in Middle English. In various respects the two battles so resemble each other that I feel obliged to conclude that if Chaucer did not imitate *Ywaine and Gawin*, it must be because the author of *Ywaine and Gawin* imitated him. See further notes on 2588 and 2621—2622.

Too much can hardly be said in praise of this account of a tournament. Rarely has even Homer compressed so much of the spirit of contest into a few verses. But cf. *Iliad* 13.130—135:

γράφαντες δόρυ δουροί, σάκος σάκει προθελύμεν·
 ἀσπίς ἀρ' ἀσπίδ' ἔρειδε, κόρυς κόρυν, ἀνέρα δ' ἀνῆρ·
 ψαῦον δ' ἱππόχομοι κόρνθεζ λαμπροῖσι φάλοισιν
 νεύοντων ὡς πυκνοὶ ἐφέστασαν ἀλλήλοισιν.
 ἔγχεα δ' ἐπτύσαντο θρασειάων ἀπὸ χειρῶν
 σείόμεν'· οἱ δ' ἰθὺς φρόνεον, μέμασαν δὲ μαχέσθαι.

2605—2607. Cf. *Yvains* 822—823:

Les lances fandent et esclicient

Et li tronçon volent an haut.

2611. maces. Pronounced *mace*, like an invariable plural

in *s.* This is required by the meter. The *mace* was a species of war-club.

2611—2617. Note the frequent use of *he* and *hym* as indefinite pronouns. *She* is so used in *Tr.* 2.1747. Cf. also *hym* in *C* 413.

2615. *tronchoun.* 'Broken spear-shaft.' Cf. note on 2605—2607.

2621—2622. No intermission is mentioned by Boccaccio, and, in fact, the mention of intermissions is rare in the romances. Chaucer probably took his cue, so far as he took it from literary sources at all, from *Ywaine and Gawin* 3554—3555:

Thai rested than a litel stound,

Forto take thair ande [breath] tham till;

which is an obvious translation of *Yvains* 6155—6156:

Si leissent reposer lor vainnes

Et si repranent lor alainnes.

2621. *som tyme.* 'Sometimes,' 'from time to time.'

2626. *tygre.* Cf. *Thebaid* 4.315—316:

raptis velut aspera natis

Praedatoris equi sequitur vestigia tigris.

In the *Teseide* the Tiger does not occur; and in the *Aeneid* a warrior in battle is only once likened to that beast, namely where Turnus is shut up in the Trojan camp (9.730):

Immanem veluti pecora inter inertia tigrim.

But in the *Thebaid* such use of the Tiger is very common.

We have, therefore, in the present verse and in v. 1656, what is at first sight a good argument for Chaucer's having studied the *Thebaid* while writing the *Knight's Tale*. It is the only argument to that effect which, in my opinion, merits serious consideration; and, strangely enough, it has been absolutely ignored by Chaucer's editors. There are, however, counter-arguments which greatly weaken, if indeed they do not quite annul, the force of what has already been said. In the first place, Chaucer's *vale of Galgopheye* was evidently suggested by the 'vale of Gar-

gaphia,' where, according to *Metamorphoses* 3.155—156, Actaeon was torn to pieces by his dogs; and as one of these dogs is called *Tiger* in Ovid's account (3.217), the *tygre in the vale of Galgopheye* is better accounted for by Ovid than by Statius, especially if we assume that Chaucer read or misread *Galgaphiae* for Ovid's *Gargaphiae*.

As to the stealing of the tiger's cubs, the same illustration occurs in a poem with which Chaucer can hardly have been unacquainted, namely *Kyng Alisaunder* (1890—1893):

And so the tiger, that fynt y-stole
Hire weolp from hire hole,
With mouth heo fretith best, and mon,
Bote they bring hit sone ageyn.

That Chaucer was especially familiar with the medieval Alexander-sagas, would appear from B 3821—3823:

The storie of Alisaundre is so commune,
That every wight that hath discrecioun
Hath herd somewhat or al of his fortune.

Note that Chaucer and *Kyng Alisaunder* have in common the word 'whelp,' the mention of the hunter (*hunte, mon*), and the absence of any specific mention of the horse or his hoof-prints (the *equi vestigia* of Statius).

Finally we have to do with several other passages from Ovid. For example, *Metamorphoses* 13.547—548:

Utque furit catulo lactante orbata leaena,
Signaque nacta pedum, sequitur, quem non videt hostem,
where *catulo lactante* is very close to *whelpe whan it is lite*; and *Metamorphoses* 6.636—637:

Nec mora; traxit Ityn, veluti Gangetica cervae
Lactantem foetum per sylvas tigris opacas.

As to *Gangetica*, observe that Chaucer, too, associates the Tiger with India (E 1199).

2643. *rescous*. 'Rescue.' < O.F. *rescous*.

2645—2646. Cf. *Ywaine and Gawin* 421—422:

And then he bar me sone bi strenkith

Out of my sadel my speres lenkith.

2663—2670. This scene, like the preceding one in vv. 2443—2478, has no parallel in the *Teseide*. It was rather suggested by the beautiful lines in the *Aeneid* (1.223—296) where Venus comes to Jupiter, complains of the sufferings of her son Aeneas, and receives from Jupiter words of gracious comfort. The substitution of Saturn for Jupiter, though partly prompted by *Roman de la Rose* (as quoted in note on 2453), suggests that Chaucer's mind was far more steeped in medieval star-craft than in classical literature. There are but two passages in all the *Aeneid* that unequivocally imply or recognize the influence of the stars on destiny. One of these is 4.519—520: *conscia fati Sidera*, and the other is 10.175—177:

ille hominum divomque interpret Asilas

Cui pecudum fibrae, caeli cui sidera parent

Et linguae volucrum et praesagi fulminis ignes.

I have searched carefully for any evidence that Chaucer was acquainted with the *Astronomicon* of Manilius, but have found none.

2670. esed. 'Compensated.' In A 4179 Chaucer jocosely uses the law-term *esement*, for 'compensation.'

2671. trompes. 'Trumpeters.' *Trumpet* is used for *trumpeter* in *Henry VI* 3d Part 5.1.16:

Go, trumpet, to the walls, and sound a parle.

2684. fuyre. The MSS. are divided between *fire* and *fury*. I venture to suggest that Chaucer wrote *fuyre*, a form likely to have been interpreted either way by the scribes, though Chaucer undoubtedly meant 'fury.' Cf. note on F 950. Boccaccio has *Erinni*, used not as a generic name for 'fury' but as the proper name of an individual fury, to frighten one of the horses (*Teseide* 9.1—8).

2689. pomel. 'Top,' crown.'

2696. The straps and the like by which his armor was fastened on were cut, and the armor removed piece by piece.

Chaucer was perhaps thinking how a sculptor carves a statue 'out of' stone.

2708. Contrast this singular immunity with *Teseide* 10.1—8, where we have the funeral of those who fell in the tournament. A brilliant illustration of the protection given by medieval armor is afforded by the experience of Philip Augustus at the battle of Bouvines. Here the king was unhorsed and left for a time defenseless in the hands of his enemies, who were nevertheless unable to make any impression on his armor or inflict any wound. Presently a rescuing party recovered the king's person, and Philip, remounted, fought with unabated ardor. Cf. also the account of the death of Masistius in Herodotus 9.22.

2710. thirled. 'Pierced.' Connected with *thirl*, 'a hole.' Spenser uses the metathesized form *thrill* for 'to pierce.'

2726. B. reads *with foote, arm and too*, which I believe to be the correct reading.

2733. gree. 'Superiority.' < O. F. *gre*, < L. *grādum*. Cf. *Ipomydon* 545: *to give the gre*; 1167: *to give the gree*; 1940: *to win the gre*; 1272: *to have the gree*.

of o syde as of oother. Used predicatively after *leet crye*.

2743—2816. This passage corresponds to *Teseide* 10.11—11.6. The description of Arcita's symptoms shows a knowledge of medieval medicine that Boccaccio probably did not possess. I have found no very good parallels in Hippocrates. The work of Galen I have hardly searched with this end in view. To most readers, I fancy, Chaucer does not appear to advantage here. He gives his love of erudition too free a rein for the purposes of poetry; and pathological detail is not an essentially poetic subject. Nevertheless these verses do breathe the anxiety of loving friends around the sick-bed.

2747. veyne-blood. 'Bleeding of veins.'

ventusynge. 'Cupping.'

Skeat gives references to *Batman on Bartholomew* which show that the natural virtue is in the liver, the vital or spiritual

in the heart, and the animal in the brain. These virtues or powers are given to the body by the soul. Chaucer identifies the natural with the animal.

2754. corrupcioun. 'Gangrene,' 'mortification.'

2765. Cf. *Teseide* 10.54:

Piangemi amor nel doloroso core

Là onde morte a forza il vuol cacciare.

The beautiful speech beginning here is perhaps the most affecting passage that Chaucer ever wrote. Rarely has any poet better expressed the pathos of human mortality. The corresponding passages in Boccaccio are altogether inferior. See *Teseide* 10.54—109.

2768. Cf. *Teseide* 10.64:

Ma non pertanto l'anima dolente,

Che se ne va per lo tuo amor piangendo,

Ti raccomando, e pregoti che a mente

Ti sia tutta ora.

I am not sure how we should understand Chaucer's *the seruyce of my goost*. It may mean 'the memory of me' or 'the pious office of praying for my soul,' an interpretation sufficiently according with the words of Boccaccio; or it may mean 'the continued devotion of my soul after death.' *Tr.* 4.785—796 seems to support this latter interpretation:

Myn herte and ek the woful goost therinne

Biquethe I, with your spirit to compleyne

Eternaly, for they shul nevere twinne.

For theigh in erthe y-twinne be we tweyne,

Yit in the feld of pité, out of peyne,

Ther Pluto regneth, shal we ben i-fere,

As Orpheus with Euridice, his fere.

Dante's tale of Paolo and Francesca will occur to everybody, and was probably the literary inspiration of these lines.

2775. wyf. In the *Teseide* (9.83) Arcita actually marries Emilia on his death-bed.

2777—2778. asketh men. *Men* with a verb in *-th* is sometimes to be parsed as a singular and sometimes as a plural. The use of the singular pronoun *his* in 2778 shows that here *asketh men* is a singular. *Men* as a singular, but without the verb in *-th*, probably occurs in *men smoot* (v.149), although Chaucer is not always fastidious about distinctions like that between singular *smoot* and plural *smitten*. In *Tr.* 4.866, *men was* is certainly a singular.

On the other hand *meeteth men*, in v.1524, is a plural; and the frequency with which we find *men* with a plural verb in *-n* shows that in doubtful cases a plural interpretation is to be preferred. For in Chaucer's day the indefinite singular pronoun *men* or *me* had well-nigh given place to the plural noun *men* used indefinitely.

The Southern indicative plural in *-eth* or *-th* continued in literary use as late as the early 17th century, as is proved by the following:

'Such huge armades as appeareth by the sea fight with the maritimate cities of Gallia.' Edmonds *Observations on Caesar's Commentaries* 56. Cited by N.E.D. under *armada*, and dated 1604.

'Ye hath made daunce maugre my hede
Amonge the thornes, hey go bette.'

Frere and Boye 300 in Hazlitt *E. P. P.* III. Cited by N.E.D. under *bet*, and dated 1617.

'A board groaning under the heavy burden of the beasts that cheweth the cud.' Fletcher *Woman-Hater* 1.2. Cited by Lounsbury in his *History of the English Language* p.129.

According to Elsworthy (quoted by Jespersen p. 192), old people in the hilly parts of Somersetshire and Devonshire still use the termination *-th* in the present plural indicative.

2780. my swete foo. The same phrase occurs in *Anelida* 272.

2803—2805. So in *Teseide* 10.III:

sol nello intelletto

E nel cuore era ancora sostenuta

La poca vita.

Aristotle located the functions of sensation and perception partly in the heart. Cf. *Parva Naturalia* (*De Juventute*) 469a 20—27, especially this: διὰ τί δ' αἱ μὲν τῶν αἰσθήσεων φανερώς συντείνονται πρὸς τὴν καρδίαν. Boccaccio's language, and still more Chaucer's, implies familiarity with this theory, from whatever source derived.

2809. chaunged hous. This beautiful euphemism is even more charming in the language of Chaucer than in that of Boccaccio (*Teseide* 11.6):

Ma poi che vide lui tacente e muto,

E l'alma sua aver mutato ospizio.

2815. Mars. In *Teseide* 11.1 and 11.3, the soul of Arcita passes

Ver la concavità del cielo ottava

Nel loco a cui Mercurio la sortio.

In classical Latin, Mercury, like the Greek Hermes, is the conductor of souls to the other world. Chaucer's substitution of Mars, the tutelary deity and governing planet of Arcite, is another illustration of the closer sympathy of Chaucer with medieval star-craft than with classical literature. Cf. note on 2663—2670.

2822—2826. Coming from the author of the *Wife of Bath*, these words can only be construed as satire, or as insincerity. Was it such a passage as this—a passage which is certainly out of place—that prompted Matthew Arnold's celebrated saying that Chaucer lacked 'high seriousness'?

2831—2833. Cf. *Teseide* 11.7:

Non fer tal pianto di Priam le nuore,

La moglie e le figliuole, allor che morto

Fu lor recato il comperato Ettore,

Lor ben, lor duca e lor sommo diporto.

2837—2842. Cf. *Teseide* 11.9:

Niuno potea racconsolar Teseo.

In *Teseide* 11.10—11, however, the consolations of Egeo are addressed to Palemone, not to Teseo.

2843—2849. Not found in *Teseide*.

2847—2848. Morell cites as a parallel *De Senectute* 23: *Commorandi enim natura deversorium nobis, non habitandi dedit.*

2849. Considering Chaucer's extreme fondness for drawing his commonplaces from books, I am inclined to think that he may have taken this observation from Seneca *Consolatio ad Marciam* 19 (cited by Mather): *Mors dolorum omnium exsolutio est et finis.* Seneca is at least an author with whom we know that Chaucer was acquainted, whereas Cicero is not. Cf. preceding note. Also Euripides *Heraclidae* 595—596:

τὸ γὰρ θανεῖν

κακῶν μέγιστον γάρμακον νομίζεται.

2854. I recommend the following reading of this verse:

Casteth now wher that the sepulture.

Pt. reads *Tasteth nowe*, which supplies the termination *-eth*, but is almost certainly the wrong verb. Boccaccio says *Con seco cerca* (*Teseide* 11.13). Hl. reads *cast busyly*, which corrects the meter, but is most infelicitous in the adverb *busyly*, which repeats *with all his bisy cure* of the preceding verse. Observe that *cast now*, the reading of E. and Gg., may be either present or preterit. I believe that Chaucer wrote *casteth*—the present tense, but with two syllables.

2883. Cf. *Teseide* 11.30:

Con rabbufflata barba e tristo crine.

ruggy. 'Shaggy.' Cf. Swedish *ruggig*; modern English *rugged*. The *gg* of *ruggy* is guttural.

2895. **bowe Turkeys.** 'Turkish bow.' Cf. *Richard Coer de Lion* 4971—4972:

Thre thousand Turkes com at the last,
With bowe-Turkeys, and arwe-blaste.

In the Middle Ages the Turks seem to have known the use of the long-bow, and perhaps the English learned it from them. See note on v. 108. Cotgrave (quoted by Skeat) gives '*Arc Turquois*, the Turkish long-bow.' In *Roman de la Rose* 936—937 the God of Love has two Turkish bows:

et si gardoit

Au Diex d'Amors deux ars turquois.

He draws one of these to the ear, in the English fashion (vv. 1759—1760):

Il entesa jusqu'à l'oreille

L'arc qui estoit fort à merveille.

In vv. 21511—21512 Venus does likewise:

Jusqu'à l'oreille l'arc entoise

Qui n'iert pas plus lons d'une toise.

The implication of the last line is doubtful, but it certainly does not indicate that the bow was less than a fathom long. It may mean that in drawing, the goddess, in spite of her superhuman stature, measured only a fathom from her extended bow-hand to the opposite ear—dimensions that would allow the bow itself to be considerably more than a fathom in length.

There is room for a very interesting dissertation on Oriental bows. I will merely note the following points. In an old print representing the taking of Constantinople, the Turks are provided with bows of extraordinary size. See frontispiece to Lane-Poole *Story of Turkey*.

Procopius tells us that the mounted archers of Byzantium drew the bow to the right ear, and sent their arrows through either shield or corslet (*De Bello Persico* 1.1): *ἔλκεται δὲ αὐτοῖς κατὰ τὸ μέτωπον ἢ νευρά, παρ' αὐτὸ μάλιστα τῶν ὠτων τὸ δεξιὸν, τοσαύτης ἀλκῆς ἐμπιπλῶσα τὸ βέλος, ὥστε τὸν αἰὲ παραπίπτοντα κτείνειν, οὔτε ἀσπίδος ἴσως οὔτε θώρακος ἀποκρούεσθαί τι δυναμένον τῆς ῥύμης.*

Ctesias tells of the fear inspired in the Persians by the bows of the Scythians (the probable ancestors of the Turks). Cf. *Persica* p. 151: *ἀντίπεμπον ἀλλήλοις* [Darius and the king of the

Scythians] τόξα. 'Επικρατέστερον δ' ἦν τὸ τῶν Σκυθῶν διὸ καὶ φεύγων
 Δαρείος διέβη τὰς γεφυρώσεις. κ.τ.λ.

Lastly, during a recent reading of Griffis's *Mikado's Empire*, I have been impressed by numerous evidences of the great size and strength of the Japanese bows.

2915. Rather from *Teseide* 11.19:

Essa toccava colle cime il cielo,
 E' bracci sparti, etc.

than from *Thebaid* 6.86: *Extulerat super astra caput*.

2925ff. In *Roman de la Rose* (18565—18670) we have a description of the consternation among various deities—including nymphs, satyrs and dryads—when the rivers overflow their banks. Cf. also *Teseide* 11.25:

Donde la Terra sconsolato pianto
 Ne diede, e quindi ciascun altro iddio
 De' luoghi amati si partì intanto,
 Dolente certo, e contra suo disio;
 E l'arbitro dell' ombre Pan, che tanto
 Quel luogo amava, e ciascun Semidio
 E' lor parenti: ancor piangea la selva,
 Che forse lì mai più non si rinselva;

and 11.20:

Ma si credea che le Ninfe sovente
 E i Fauni e lor greggi permutati
 Fosson da lei.

Again the *Thebaid* gives the inferior parallel (6.110—112):

linquunt flentes dilecta locorum
 Otia cana Pales Silvanusque arbiter umbrae
 Semideumque pecus.

2928. **amadrides.** 'Hamadryads,' 'nymphs who live in trees.' Perhaps their presence was suggested by the mention of *les dryades* in *Roman de la Rose* 18653.

2938. **mirre.** 'Myrrh.' A very old word in English. It occurs in *Vespasian Psalter* (9th century) 44.9:

myrre and dropa and smiring from hreglum ðinum, etc.

Mirra et gutta et cassia a vestimentis tuis, etc.

Observe that while *cassia* is translated by *smiring*, *myrrh* is already felt to be a perfectly English word.

2952. **al the place.** Cf. *Teseide* 11.53: *il rogo tutto*. No word for *all* occurs in *Thebaid* 6.215—216.

2953. **Upon the left hand.** Translates *Teseide* 11.53: *al sinistra man*; rather than *Thebaid* 6.215: *ex more sinistro*.

2955. **the ladyes.** Translates *Teseide* 11.54: *le donne*; rather than *Thebaid* 6.219: *famularum*.

2960. **wake-pleyes.** 'Games held during the wake over a dead body,' 'funeral games.'

2962. **in no disjoynt.** 'In any difficulty,' 'in all emergencies.' The *no* doubles the negative without altering the sense. For *in disioynt*, cf. B. 1601: *I stonde in this disioynt*; L. G. IV. 1631—1632: *in what disioynt He mote stonde*.

2967. A decided improvement on Boccaccio, who says (*Teseide* 12.3):

Ma poichè furon più giorni passati

Dopo lo sventurato avvenimento,

and even makes the marriage take place before the champions of the tournament leave Athens. Palemone, indeed, has decency enough to protest, but we are assured that everybody has now forgotten Arcita (12.48):

E già Arcita uscito era di mente

A ciaschedun.

2970—2974. Chaucer had probably heard something of the actual political union of Athens and Thebes (see p. 54) which he is here trying to recall.

2987—3016. This is not in the *Teseide*. It is essentially Neoplatonic doctrine, but from what source Chaucer derived it I am unable to determine. Certain tracts of Proclus, translated into Latin in 1280 by William of Morbeka, Archbishop of Corinth,

contain doctrine similar to that of vv. 3007—3010, but the resemblance is of a very general character only. There was also an Arabic translation of portions of the *Enneads* of Plotinus, which passed under the name of *The Theology of Aristotle*, but I do not know whether this made its way into Western Europe. Cf. Macdonald p. 163. I give below a few parallels from Boethius and *Roman de la Rose*.

2991—2992. Cf. *Roman de la Rose* 17472—17473:

La bele chaéne dorée

Qui les quatre elemens enlace.

Also and especially, *Bocce* 2 m. 8: al this accordaunce of thynges is bounde with love, that governeth erthe and see, and hath also commandement to the hevene.

2997. Partly derived from Boethius. Cf. *Bocce* 4. pr. 6: 'The engendrynge of alle thynges,' quod sche, 'and alle the progressiouns of muable nature, and al that moeveth in any manere, taketh hise causes, his ordre, and his formes, of the stablenesse of the devyne thought.'

3001. Appeals to experience occur in B 4172—4173 and in D 1—3.

3007—3010. Cf. *Bocce* 3. pr. 10: For the nature of thynges ne took nat hir begynnynge of thynges amenused and inparfit, but it procedith of thynges that ben alle hole and absolut, and descendith so doun into uttereste thynges and in-to thynges empty and withouten fruyt.

3016. at ye. 'With the eye.' Instrumental use of *at*.

3021—3023. Cf. *Lucretius* 5.306—310:

Denique non lapides quoque vinci cernis ab aevo,

Non altas turres ruere et putrescere saxa,

Non delubra deum simulcraque fessa fatisci,

Nec sanctum numen fati protollere fines

Posse neque adversus naturae foedera niti?

Lucretius' whole discourse on mutability is worth recalling in this connection, greatly as it differs from Chaucer's in some respects.

There is no reason to suppose that Chaucer had read Lucretius. He took his cue from *Teseide* 12.7:

Le querce ch' han sì lungo nutrimento,
E tanta vita quanta noi vedemo,
Hanno pure alcun tempo finimento:
Le dure pietre ancor che noi calchemo,
Per accidenti varii, mancamento
Ancora avere aperto lo sapemo;
Ed i fiumi perenni esser seccati
Veggiamo, e altri nuovi esserne nati.

3031. Som. Singular number. Cf. *Conf. Amant.* 7.1283:
Som worcheth this, som worcheth that.

3038. Cf. *Roman de la Rose* 19935—19937:
Et puisque toutes choses doivent
Retourner là dont eus reçoivent
Le commencement de lor estre.

3042. Cf. F 593 and note on that passage. The proverb occurs also in the *Teseide* (12.11):

E però far della necessitate
Virtù quando bisogna è sapienza,
Ed il contrario è chiara vanitate.

3047—3054. When they read these beautiful lines Chaucer's contemporaries must have been forcibly reminded of Edward III, so brilliant in the promise of his youth, so ignominious in the failure of his age; and of the early death of his son Edward the Black Prince (A.D. 1376) in the midst of a brilliant and popular political reform of which he was the leader. But whatever else may have been in Chaucer's own mind he took his cue primarily from the following stanza of the *Teseide* (12.9):

E certo io credo che allora migliore
La morte sia quando di viver giova:
Il luogo e'l dove l'uomo ch'ha valore
Non dee curar, che dovunque e' si trova
Fama gli serba il suo debito onore:

E'l corpo che riman, null' altra prova
 Fa in un loco che in un altro morto;
 Nè l'alma n'ha più pena o men diporto.

3050. **freend.** Plural. Cp. reads *freendes*; Ln. *frendes*.

Cf. *Tr.* 2.1282; 2.1623—1624:

Pleinlich, at ones, alle they her highten
 To ben her frend in al that evere they mighten;

Havelok 325—326:

þat non ne mihte comen hir to
 Of hire frend, with to speken;

ibidem 2068: *non of here frend*; and *The Vox and the Wolf* 160:

Not it non of mine frend.

3053. **apalled.** 'Weakened,' 'enfeebled.'

3054. **vasselage.** 'Prowess.'

3074. **amenden.** 'Make amends.'

3089. 'For gentle mercy ought to be of more account than
 a personal right.' Cf. *Tr.* 3.1282:

Here may men see that mercy passeth right.

THE NUN'S PRIEST'S TALE

(vv. B 3957—4652.)

In tracing a literary genealogy it is sometimes important to observe that a production or version may have an indefinite number of parents; since the author may have known but a single model which he has altered or left unaltered to suit himself, or he may have known a dozen versions from each of which he has, consciously or unconsciously, derived a hint. This principle is especially true of literature partly or wholly dependent on oral tradition. It applies rather obviously to ballads; and there is great antecedent probability that it applies to the beast-fable in general, and to the Cock-and-Fox fable in particular.

We have numerous fables of the type of the *Nun's Priest's Tale*. Except where it is possible to assign to the fable a date later than 1381, the date of Chaucer's *Tale*, it has never been proved that Chaucer was ignorant of or uninfluenced by such a fable in French or Latin. I have quoted a number of parallels to the *Nun's Priest's Tale* in various languages. The number of these parallels could be greatly increased, but I have not yet met with a parallel so close to Chaucer, and otherwise so nearly unique, that the fable from which it is taken must necessarily be regarded as a direct ancestor of his *Tale*.

Fox-fables seem to have existed in oral circulation, as well as in writing. The earliest extant Æsopic fox-fable on Germanic soil is found in the *Chronicle* of Fredegarius 2.57 (p. 81), and, according to Reissenberger (pp. 1—8), it has already been affected by oral tradition. Barbour places a fox-fable in the mouth of the Black Douglas. See *Brus* 19.649—683. Miss Petersen (pp. 3—6) gives a Flemish version of the Cock-and-Fox fable taken from modern folk-lore.

The question whether Chaucer knew any of the Teutonic languages of the continent has scarcely been mooted. I am able to prove nothing, but am of opinion that he probably knew something of the dialects and literature of the Netherlands, and that he made use of this knowledge in the *Nun's Priest's Tale*.

Reasons for believing that he knew Flemish or Dutch, or both, are as follows: (1) Chaucer had unquestionably an aptitude and a taste for the acquisition of languages. This is proved by the fact that, in spite of his having received little formal instruction in his youth, he read very considerably in French, Italian and Latin during middle life. Flemish and Dutch were very closely allied to the Saxo-Frisian element in the English of his day, and therefore the acquisition of Dutch or Flemish would have been for him an easy and a congenial task. (2) At a time when trade between England and the Netherlands was especially vigorous, Chaucer discharged, though largely by deputy, an office in the Custom-House at London. (3) Numerous Flemish artizans were at this time settled in London and in other quarters of Great Britain. Chaucer's opportunities for studying them and their language must have been considerable. (4) Chaucer's supposed wife, Philippa Roet, was a Fleming. (5) In 1377 Chaucer went on an embassy to Flanders. While French would doubtless have sufficed for diplomatic purposes in a country where French was partly the spoken language, nevertheless a knowledge of Flemish on Chaucer's part may have been either one of the reasons for his selection as an ambassador, or one of the results of his journey. (6) Chaucer occasionally uses a Flemish word, once distinctly stating that it is Flemish. See A 4357, B 1628 and note on B 4644. He is also rather fond of personal names with the Dutch termination *-kin*, *-kyn*. Such are *Symkyn* A 3945, *Perkyn* A 4371, *Jankyn* D 2293 and *Malkyn* B 30 and 4574. *Malkyn* is, however, also used by Langland, who probably did not know Dutch or Flemish. (7) The scene of the

Pardoner's Tale is laid in Flanders, possibly because Chaucer followed a Flemish model.

Reasons for believing that the *Nun's Priest's Tale* is based partly on Dutch or Flemish matter are to be found in the words *colfox* (v. 4405), *Russell* (v. 4524), *Malkyn* (v. 4574) and *Ya* (v. 4644). See notes on the passages referred to. Also in the large part played by the Netherlands in the diffusion and development of fox-stories. I have pointed out a few resemblances between Chaucer's *Tale* and certain Teutonic fables and epics. The mention of Jack Straw and his Flemings may be partly due to the preoccupation of the poet with the things of Flanders.

I have already said that Chaucer's individual fable may be based on more than one fable as a model. That the Cock-and-Fox fable, considered as a generic type, was of composite origin is vigorously maintained by Dargan.

Miss Petersen argues that much of the learned matter with which the *Nun's Priest's Tale* is set forth was derived from a work of Robert Holkot, an English Dominican, born at Northampton, and Professor of Theology at Oxford, where he died in 1349. She points out (p. 101) that Hoccleve, the imitator and literary disciple of Chaucer, refers to Holkot's book as his authority in a certain matter. Miss Petersen's interesting opinion may easily be right, though none of her parallels are quite close enough to be convincing, and the medical lore of the *Nun's Priest's Tale* is not unlikely to have been common property in Chaucer's time. I have found analogous ideas in Hippocrates. See notes on vv. 4120 and 4154.

The *Speculum Stultorum*, referred to in v. 4502, displays the mock-heroic vein better than any other work with which Chaucer is likely to have been acquainted; and I cannot but think that it directly influenced his style in the present *Tale*. The *Speculum*, like Chaucer's *Tale*, is a beast-story interspersed with homiletic matter; it contains an altercation between a rooster and his hen; and an argument between two cows, during which one of

them appeals to the authority of Cato. See Wright *Anglo-Latin Satirical Writers* 1.21; also note on 4502. Any or all of these features of the *Speculum* may have influenced Chaucer's *Tale*.

The date of the *Nun's Priest's Tale* cannot be earlier than the insurrection of Jack Straw, A.D. 1381. See note on v. 4584. Various astronomical data tend to show that the *Tale* cannot have been written later than 1381. See notes on 4380 and 4384—4385.

That the learned and homiletic portions of the *Tale* are not later additions designed to adapt the *Tale* to the character of the Nun's Priest is rendered probable by the fact that in the *Troilus*, a poem presumably written shortly after 1381, Chaucer's ideas on dreams and predestination are repeated; from which it is reasonable to infer that he was at this time specially preoccupied with these themes. See *Tr.* 5.358—385 and 4.960—1078; also Petersen p. 93, where other resemblances between the homiletic portions of the two poems are pointed out. If any explanation is needed, these portions of the *Nun's Priest's Tale* may better be explained as due to the example of the *Speculum Stultorum* already referred to; or as in some way remotely due to the fable-lore of India, in which learned beasts and birds are common. Observe further the urbanity with which an understanding of predestination is disclaimed, and the satire on women is softened (vv. 4430—4436). Such urbanity is eminently characteristic of Chaucer when he speaks in his own person but not characteristic of the ecclesiastics among his Pilgrims.

While the learned and homiletic digressions do much for the mock-heroic effect of the poem, it must be confessed that the method is at times overdone. In particular one is glad that the good Pertelote does not further pursue the discussion of dreams. Nevertheless, after every legitimate censure has been passed on the poem, it remains a work of extraordinary interest and charm. I know of but one other case where English mock-

heroic verse even approaches it, and that is in Pope's *Rape of the Lock*. The character-drawing, represented by Cock, Fox and Hen is extraordinarily successful; and, although the version of the story contained in *Reinhart Fuchs* vv. 11—176 shows that other authors were feeling their way in the same direction, it cannot reasonably be doubted that all that gives to Chaucer's character-drawing its classic excellence is essentially original. At any rate even Dryden, when he paraphrased Chaucer's poem, fell far short of his model.

The *Nun's Priest's Tale* does not occur in Bodleian MS. 686.

3970. Seinte Poules belle. The bell of Saint Paul's, London. Observe that *seinte* is dissyllabic. The final *e*, naturally sounded in the feminine, is extended to the masculine by Chaucer.

3973. tragedie. Cf. the following: Comoedia poesis exordium triste laeto fine commutans. Tragoedia vero poesis a laeto principio in tristem finem desinens. Vincent of Beauvais *Speculum Maius Triplex* 1.109 (quoted by Chambers). Also the *Catholicon* of Johannes Januensis (A.D. 1286) 1.28: differunt tragoedia et comoedia, quia comoedia privatorum hominum continet facta, tragoedia regum et magnatum. Item comoedia humili stilo describitur, tragoedia alto. Item comoedia a tristibus incipit sed cum laetis desinit, tragoedia e contrario. (Quoted by Chambers.) According to Chambers this curious interpretation of the terms originated partly in a misunderstanding of the grammarians who, assuming the dialog and the stage representation, gave definitions of tragedy and comedy in relation to each other; and partly in the solecism of the 5th century epic-writer Dracontius, who seems to have called his *Orestes* a 'tragedy' merely because it was from tragedies that his material was drawn. In medieval parlance, therefore, the epics of Lucan and Statius, and the *Elegies* of Ovid were 'tragedies,' while the *Epistles* of Ovid and the *Eclogs* of Virgil were 'comedies.' Dante's *Divine Comedy* was named on the same principle.

3990. The quotation is from *Ecclesiasticus* 32.6: *Vbi non auditus est non effundas sermonem.*

3995. **huntyng.** See A 166.

4000. **sir.** The title was customarily given to priests as well as to knights. Froissart (2.2.12) introduces himself with the remark: *on m'appelle sire Jehan Froissart, prestre.* For knights he prefers the title *messires.*

4008. **attamed.** 'Broached,' 'begun.'

4011. **stape in age.** 'Stepped' or 'advanced in age.' So in E 1514:

Of any man that stapen is in age.

Stape, or *stapen*, is the regular past participle of A.S. strong verb *steppan*, 'to step,' the principal parts being *steppan*, *stōp*, *stōpon*, *stapen*. *Stope*, the reading of certain MSS. in these passages, may be due to confusion with *stoop* (A.S. *stūpian*) which, however, has always been a weak verb.

4013. **grove.** Hn. Cp. Pt. Ln. *groue*; Dd. *grove*; E. *greue*. In 4406 and 4568 even E. reads *groue*; and therefore I take *greue* in the present passage to be an error of the Ellesmere scribe or of his copy. Cf. note on A 1495.

4017. **catel.** 'Property.' So in A 373 and 540. *Catel* is a doublet of *chattel*, and *capital* is formed from the same Latin word, but without the intervention of French.

4019. **foond.** 'Supported,' 'maintained.' Still common in New England. So *fynde* in C 537. In A 2413, *fynde* is used of 'keeping (a fire) burning.'

4021. **keen.** (Kentish for *kine*.) 'Cows.'

Malle. 'Molly.' In the New England nursery dialect cows are often called *Moolly-cows*, the vowel being affected by the *moo* which the cow is supposed to say. Burns uses *Mailie* as the name of a sheep.

4022. There were two rooms in the house, the sleeping-room or 'bower,' and the dining-room or 'hall.' Chanticleer and his hens roosted in the hall (v. 4074). It is not clear where

the cows, swine and sheep were housed. Hall, a 16th century writer, represents oxen, swine and chickens as housed in the peasant's very bower (*Satires* 5.1:)

At his beds feete feeden his stalled teme,

His swine beneath, his pullen o'er the beame.

(Quoted by Skeat.) The peasant's house was most frequently built of wattles, woven together and daubed with mud or clay. See Thorold Rogers 1.65. The peasants' huts on the Campagna near Rome are of even meaner material, and represent the medieval, and even the ancient, peasant's homestead very well. Chimneys were invented at Venice during the Dark Ages. Langland mentions them as a sign of wealth (*P.Pl.* B 10.96—100):

Now hath vche riche a reule to eten bi hym-selue

In a pryue parloure for pore mennes sake,

Or in a chambre with a chymneye and leue pe chief halle,
pat was made for meles men to eten inne;

And al to spare to spille pat spende shal an other.

In the peasant's hut the smoke found its way out through the roof without the aid of a chimney. Hence Chaucer's adjective *sooty*.

4026. cote. I am unable to determine whether this means 'coat,' (that is 'petticoat'), or 'cottage.' But as the cottage has already been described, while there is no mention of clothing, *cote* probably means 'cottage.'

4033. whit and blak. Explained by the *Milk and broun breed* of the next verse.

4035. ey. 'Egg.' < A.S. *æȝ*. The modern word *egg* is < O.N. *egg*.

4036. deye. 'Dairy-man,' 'dairy-farmer,' 'stock-farmer.' Tyrwhitt quotes from statutes of Edward III two passages where *deye* is apparently masculine and the generic term for the keeper of herds and flocks. Probably Chaucer's *a maner deye* is an apologetic way of bestowing a masculine title on a woman.

Originally, however, the word was feminine. See N.E.D. under *deye*.

4040. **of crowynge.** 'In crowing.' Construed with *peer*.

nas. (Impersonal.) 'There was not.'

4041. **orgon.** Plural, as is shown by the following verb *gon* (v. 4042). Nouns ending in *-n* are more or less susceptible to the uninflected plural in Middle English, and I am not always sure how they are to be parsed. The present case is clearly plural, and so is the following (*Seyn Sages* 3695):

Why the thre rauen on the cry.

In G 134 we have *organs*, apparently used of a single instrument. The plural is used because of the many pipes in an organ. In *Kyng Alisaunder* 191 we have *orgles*, which may mean either 'an organ,' or 'organs.'

4044. **orlogge.** Cf. *P.F.* 350:

The cok that orlogge is of thorpes lyte.

Hales (p. 98) quotes Alanus de Insulis: *Illic gallus, tanquam vulgaris astrologus, suae vocis horologio horarum loquebatur discrimina.* Country people seem to have believed that the Cock crows exactly on the hour.

4045. **by nature.** Miss Petersen (p. 41) quotes the following passage from the *Directorium* of John of Capua (A.D. 1270), a collection of fables descending from a remote Sanskrit original: *Et festinans vulpes ad arborem, inquisivit a gallo: Galle, quid cantas in hac tenebrosa et frigida nocte? Respondit gallus: Annuncio diem quem ex natura nosco statim venturum, quem omnibus meo cantu insinuo.*

4046. **In thilke toun.** That is, 'in that latitude.'

4047. 'Whenever,' or 'as often as fifteen degrees of the equinoctial circle ascended above the horizon.' That is, 'every hour.'

4048. **amended.** 'Surpassed.' See note on F 97.

4049—4054. I am not enough of a naturalist to identify this cock by his colors, and have often wondered whether Chaucer

drew on his imagination in giving him 'azure legs.' A fable of Phaedrus entitled the *Fox and the Partridge* (quoted by Dargan p. 41), makes the fox address the partridge thus: 'Oh, how great is the beauty of your face, partridge! Your beak surpasses coral, your legs the splendor of purple.'

4060. Scan this verse thus:

Was clé | ped fái | re dām' | sel' Pér | telóte.

Cp. *damisel*; Dd. *damysell*; Gg. *dameselle*; E. Hn. *damoysele*.

Pertelote. In *Roman du Renart* her name is sometimes *Pinte* and sometimes *Pintain*. In *Reinhart Fuchs* it is *Pinte*. *Roman du Renart* (v. 1625) gives the names of three hens:

Pinte apela, Bisse et Rousete.

Rousete obviously means 'Russet;' and *Bisse*, unless we are to take it for the O.F. form of *Biche*, 'Hind,' may be a variant of or clerical error for, *Bise*, 'Gray.' If so we can easily make all three names color-names, by understanding *Pinte* to be a learned form from L. *Pinctam*, 'Painted,' or 'Spot;' the popular equivalent for which was, of course, *Peinte*.

The emphasis which Chaucer lays on the colors of both cock and hen now suggests that *Pertelote* is a translation of *Pinte*, understood as I have already suggested. May not *Pertelote*, then, be a compound of *party*, 'parti-colored,' 'variegated' and *lote*, 'appearance?' See N.E.D. under *late* substantive.¹ The compound may have been phonetically assisted by the existence of the Latin adverb *partiliter* (given by Ducange).

Such a compound can hardly have originated outside of England, and, unless Chaucer himself coined it, is probably due to his having had access to some English version of his story.

4065. lith. 'Limb.'

4066. wel was hym. For the idiom cf. *Conf. Amant*.

3.840:

For wel is him that never chidde.

4068. sprynge. 'Rise.'

4069. 'My lief is faren in londe.' Skeat found a song containing these words, as well as a part of v. 4064, in a MS. of Trinity College, Cambridge (MS. R. 3, 19, folio 154):

My lefe ys faren in lond;
 Allas why is she so
 And I am so sore bound
 I may not come her to.
 She hath my hert in hold
 Where euer she ryde or go
 With trew loue a thousand-fold.

This is a modernized version of the song. Chaucer's version must have read *londe* for *lond*; and have given the third verse thus:

I am so sore bonde (*or y-bonde*);

or thus:

And I am sore bonde (*or y-bonde*).

The second verse coincides with one quoted in *Twelfth Night* 4.2.75.

In londe. 'Into the country.'

4070—4071. Cf. *De Vos un de Hane* 18—19:

In den suluen stonden
 Do de der un de vogele wol spreken konden.

'In that very age when the beasts and the birds, forsooth, could speak.'

4077. *drecched*. 'Troubled in his sleep.' Cf. *Conf. Amant.* 4.2896. Also *Ywaine and Gawin* 479—480:

And if it so bytide this nyght,
 That the in slepe dreche ani wight.

The verb is also used intransitively, for 'to be troubled in one's sleep.' But Gower usually gives the verb a wholly different meaning, namely, 'to delay.' See *Conf. Amant.* 7.5009. In *Tr.* 3.853, *drecching* means 'delay.'

4078. *roore*. 'Roar.' A mock-heroic touch. In the same vein Chanticleer is likened to a *grym leoun* in 4368.

4083. Cf. *Richard Coer de Lion* 584:

Takes nought to greeff;

and *Tr.* 3.1621: *tak it not a-grief.*

4086. *recche.* 'Bring to pass.' Subjunctive.

aryght. 'Favorably.' Chanticleer means: 'May God grant that the fulfilment of my dream be something happy.' Cf. *Reinhart Fuchs* 72—73:

dem heiligen engel si ez geseit
der erscheine mirz ze guote.

4087. Cf. *Roman du Renart* 1412—1413:

Et dist li Cos, Sainz Esperiz,
Garis hui mon cors de prisoun.

4090—4091. Observe the legal phrase *maad areest Upon my body*, which, with the preceding mention of *foul prisoun*, suggests that the dreamed-of fox made upon Chanticleer the impression that a sheriff or constable makes upon a man with a guilty conscience; or better upon a nobleman—Chanticleer is most aristocratic!—suspected of treason.

4098. 'Avoy!' An exclamation of reproof. Cf. *Roman du Renart* 1427—1428:

Avoi! dist Pintain, biax doz sire,
Ce ne devriez vos pas dire.

Cf. also *Roman de la Rose* 17112:

Avoi, dist-ele, biau douz Sire!

4111. *ye.* Observe that Chanticleer and Pertelote never use the familiar form *thou* in addressing one another.

4113. Cf. *Tr.* 5.365—371:

For prestes of the temple tellen this,
That dremes ben the revelaciouns
Of Goddes; and as wel they telle, y-wis,
That they ben infernals illusiouns;
And leches seyn, that of complexiouns
Proceden they, or fast, or glotonye;
Who wot in soth thus what they signefye?

Miss Petersen (p. 103) cites Holkot *Super Libros Sapientiae Lectio 202*: Et Aristoteles de somniis et vigiliis et etiam Albertus in libro suo de eisdem: Somnia sumunt originem multipliciter: aliquando a corpore humano; aliquando ab anima; aliquando a corporibus supercelestibus; aliquando a spiritibus bonis; aliquando a spiritibus malis.

4114. *fume*. Miss Petersen cites Holkot *ibidem Lectio 103*: Fumus autem melancholicus ascendens denigrat cerebrum . . . et ex istis contigit quod Melancholici sunt boni somniatores.

Cf. *Macbeth* 1.7.63—67:

his two chamberlains
Will I with wine and wassail so convince,
That memory, the warder of the brain,
Shall be a fume, and the receipt of reason
A limbeck only.

The theory evidently implies that digestion is a process of distillation.

4120. Miss Petersen cites Holkot *ibidem Lectio 202*: Colera nimis abundante in corpore, somniat homo frequenter de incendiis et conflagratione domorum et hominum. Hippocrates says that to dream of anything fiery and warm indicates a secretion of bile. See *Περὶ Ἐνυπρίων*: εἰ δὲ πυροειδὲς δοκοίη εἶναι τὸ ἐναντιούμενον καὶ θερμὸν, χολῆς ἀπόκρισιν σημαίνει.

4130—4131. At the beginning of the 4th century the collection of sayings called Cato's was already well known. *Hominum litteratorum manibus fuit trita*, according to one Vindicianus. See the preface to the edition of Baehrens, who believes them to be the work of a person named Cato, and written for the use of schools in the 3d century after Christ. Cf. *Serlyn Sages* 103—107:

The fift maister was wise of dome,
And he was cald Caton of Rome;
He made the boke of Catoun clere,
That es biginyng of gramere.

Pertelote, with her limited reading, can go no deeper than this book of elementary school-Latin; and I fear that even this she knew only in a translation. See note 4353—4354. The proverb referred to is *Catonis Distichorum* 2.38:

Somnia ne cures; nam mens humana quod optat,

Dum vigilat, verum per somnum cernit id ipsum.

Miss Petersen shows that the same proverb occurs in Holkot (*Lectio* 103) who, however, finishes his hexameter differently: quia poetice dicitur: Somnia ne cures, nam fallunt somnia plures.

4153. **lawriol.** Spurge laurel, '*Daphne laureola*.'

centaure. 'Centaury,' 'Gentian,' '*Centaurea nigra*.' So called because its medical properties were supposed to have been discovered by Chiron the centaur. Sometimes used for all species of *Erythraea*. The American Centaury is *Sabbatia*. All these plants are gentianaceous.

fumetere. 'Fumitory,' '*Fumaria officinalis*.'

4148. **And if.** Means simply 'if.' Often so used in the English ballads.

4154. **ellebor.** 'Hellebore,' '*Helleborus niger*.' Known to all readers of Horace as the standard remedy of the ancients for madness.

Hippocrates prescribes hellebore for those who dream they see an object fleeing with others in pursuit, such dreams signifying danger of madness. See Hippocrates *Περὶ Ἑννυμίων* (Kühn's edition vol. 2 pp. 6—7): εἰ δὲ τρεφθῆναι δοκοίη, τραπῆναι εἰς φυγὴν τὸ ὑπαρχόν, φεύγειν δὲ ταχέως, τοὺς δὲ διώκειν, κίνδυνος μανῆναι τὸν ἄνθρωπον, ἢ μὴ θεραπευθῆ. Ξυμφέρει δὲ τούτοις πᾶσι κάλλιστα μὲν ἔλλαβόρω κρατηθέντας διαιτῆσθαι.

4155. **katapuce.** 'Caper-spurge.' '*Euphorbia lathyris*.'

gait-ris beryis. E. *Gaitrys beryis*; Hn. *Gaytrys beryis*; Dd. *gait-Ris beries*; Gg. *Gattris beryis*; Cp. *gaytres buryes*; Pt. *gatys-buries*; Ln. *gaitres buryes*.

The correct definition is probably Skeat's: 'berries of the

Buckthorn, *Rhamnus catharticus*, whose cathartic properties are attested by an early writer. The Buckthorn is still called *gelbärs trä*, 'goat-berries tree,' in certain Swedish dialects. That Pertelote desires a cathartic is evident from v. 4143.

The etymology is more difficult. The word may be from O. N. **geit-hris*, 'goat-bushes' (a collective term), or from A.S. **gāte-hris*, 'goat-twigs,' a synonym, no doubt, for the *gāte-pyrne*, or 'goat-thorn' given by Sweet. The former etymology is especially suggested by Dd., the latter by Gg. The reading of Pt. is nearly an A.S. equivalent of the Swedish *gelbärs*. As for the first syllable of *gatys-buryes* and *gattris beryis*, it should be borne in mind that in compounds A.S. *ā* becomes not *ō* but *a*. The forms in *gayt*, *gait* are perhaps due to Norse derivation or influence.

gait-ris beryis is not properly connected with A.S. *gāte-trēow*, 'Dogwood,' whose berries are of similar appearance but not cathartic. Perhaps, however, the readings of Cp. and Ln. are due to confusion with O. N. **geit-trē*.

4156. *herbe yve*. 'Ground ivy,' *Ajuga chamaipitys*.'

ther mery is. 'Where it is merry,' or 'pleasant.' To be construed with *in oure yerde*. *Ther* is a relative; *mery* means 'pleasant'; and *is* is impersonal. The phrase has been misunderstood by more than one editor.

4172. *argument*. 'Discussion.'

4173. *The verray preeve*. 'Experience itself.'

4174. Three authors have been suggested as the source from which Chaucer derived the stories contained in vv. 4174—4294, but it is by no means certain that he used any of them. Against both Cicero (*De Divinatione* 1.27) and Valerius Maximus (1.7) it must be urged that they give the stories in an order the reverse of Chaucer's and in a single chapter, which is contrary to vv. 4254—4255. Furthermore Chaucer gives the stories with numerous additions, for some of which his author is likely to have been the source. Cicero is a difficult writer, and Chaucer's knowledge

of him was, in all probability, very limited indeed. While, if Chaucer used Valerius as his source, why does he depart so much from Valerius in giving the dream of Croesus below? (See note on 4328.) Miss Petersen points out that Holkot gives the two stories in the same order as Chaucer, but not with the second immediately following the first; for the first occurs in *Lectio* 103, and the second in *Lectio* 202. Miss Petersen suggests that the meaning of

Right in the nexte chapitre after this
should not be pressed too far, being perhaps attributable to the convention that made the *trouveur* assert *Trouver le poez en l'estoire*, whenever he felt that he was about to make a strain on the credulity of his audience. But even Holkot does not help us as to the marked additions and variations found in Chaucer's versions of the stories.

4174. **felawes.** 'Companions.'

4179. **and eek so streit of herbergage.** 'And also it was so crowded as to lodgings.' An impersonal *it was* is to be understood, and is suggested by *ther was* in 4178.

4203. **yet.** 'Again.'

4232. **gapyng uprighte.** 'Gaping up into the air.' So also in A 2008 and 3445. *Uprighte* refers, in these and various other places, to the position of the mouth. In C 674 we have:

For-dronke, as he sat on his bench upright.

This means 'in a sprawling attitude, with the head hanging back and the mouth pointed upward.' In D 2264 we have *holde his nose upright*. *Lay upright* (B. 1801) means 'lay face upward,' that is 'on his back.'

4233. **ministres.** 'Officers,' 'magistrates.'

4243. **wlatsom.** 'Loathsome.' Used by Chaucer only here and in B 3814. In *lipsed* (A 264 < A.S. *wlispian*), the MSS. do not retain the A.S. *w*. Did Chaucer pronounce the *w* in *wlatsom*, or have we an archaic and unphonetic spelling? The A.S. *wlispian* perhaps originally denoted the trick of

turning r's into w's, hence the initial *w*. See note on A 264. To-day *lisp* is especially used of the practise of turning s's into th's.

4245. **heled.** 'Hidden.' < A.S. *helan* (strong verb), or *helian*, *hellan* (weak verbs). Cognate with English *hell* and *helmet*; and with L. *celāre* and *oc-cul-ere*. Not related to *heal*, 'to cure,' which is from A.S. *hǣlan*.

Heel, *hele*, is still used locally, meaning, for example, 'to cover (a roof) with slate,' 'to cover (roots, seeds, etc.) with earth,' 'to tuck up (in bed).' See E.D.D. under *heal* substantive² and verb².

4268. **agayn.** 'Just before.'

4278. **agaste.** 'Frighten.' A reflexive preterit *hym agaste*, 'was frightened,' occurs in A 2424. A passive past participle *agast*, 'frightened,' occurs in A 2341 and B 4111.

4300. **seint Kenelm.** According to the *Early South English Legendary* (Laud MS. 108), to which Dr. Horstmann assigns a date between 1280 and 1290, the circumstances attending Kenelm's dream are as follows: His father Kenulf dies A.D. 819, leaving Kenelm, a seven years' child, as king. His sister Quendrieth plots against him in order to obtain the crown for herself. After failing to poison the child, she incites his tutor Askebert to make away with her brother. Kenelm dreams that he sees a beautiful tree and climbs into it. Then one of his closest friends cuts the tree down, and Kenelm, transformed into a little bird, flies joyfully to heaven. His nurse Wolvene expounds the dream to him, telling him that his sister is plotting against him, and that the bird signifies the flight of his soul to heaven. Afterward Askebert takes Kenelm into a wood and murders him.

The story contains a number of pretty details which I omit. Evidently the learned Chanticleer knew the legend in an earlier version, as is shown by his using the name *Mercenrike*, 'the Kingdom of the Mercians,' for the *Legendary's March of Wales*.

Furthermore the form *Kenulphus* suggests that he knew the story from a Latin version, and hence, perhaps, his insinuation that Pertelote had not read it.

4306—4307. **to kepe hym weel For traison.** 'To be well on his guard against treason.' For the use of the preposition *for* see note on A 276.

4313—4325. John of Salisbury, in his *Policraticus* (2.16), gives a discourse on dreams which includes the following illustrations: *quod et studiosis Scripturarum planum est. Visio Africani, Apocalypsis apostoli, Danielis et Ezechielis oracula; somnia Pharaonis et Joseph, eorum quae dicta sunt faciunt fidem.* In the same place is quoted: *illud viri sapientis:*

Somnia ne cures, nam mens humana, quod optat,

Dum vigilat, sperat, per somnum cernit id ipsum.

4313. **Macrobeus.** Macrobius, a writer probably pagan and of the 4th century, wrote a commentary on the *Somnium Scipionis*, which *Somnium* was extracted from the *Republic* of Cicero. In *P.F.* Chaucer gives an analysis of this Ciceronian fragment, which he seems to have valued far more than the commentary which accompanied it and was the means of its preservation. The present passage shows that Chaucer supposed Macrobius to be the author of the *Dream* itself, and not merely of the commentary.

4314. **In Affrike.** 'In Africa.' A mistranslation of *Africanus*, the surname of Scipio.

4328—4330. This story of Croesus is told in *Roman de la Rose* 6769—6906 and by Chaucer in B 3917—3956. The story how Croesus was to have been burned alive by Cyrus and how a rainstorm quenched the flames is found in Herodotus 1.86—87, and in *Boece* 2 pr. 2. The *Roman*, however, differs from these accounts in making Croesus escape and regain his kingly power. In Herodotus 1.34—35 and in Valerius Maximus 1.7.4, we are told how Croesus dreamed that his son would be slain by an iron weapon, and how the son was subsequently killed by a spear

while hunting a boar. The end ascribed to Croesus himself in *Roman de la Rose* resembles that of Polycrates, tyrant of Samos, as told by Herodotus (3. 124—125): The daughter of Polycrates dreamed that she saw her father aloft in the air, where he was washed by Zeus and dried by the Sun. She strenuously urged her father not to go on an intended journey, and spoke ominously even as he was boarding the ship. He threatened that if he should return safely she should long remain unmarried. When Polycrates reached Magnesia one Oroetes beheaded and impaled (? or crucified) him (ἀποκτείνας . . . ἀνεσταύρωσε). Herodotus adds: Πολυκράτης δὲ ἀνακρεμώμενος ἐπετέλλε πᾶσαν τὴν ὄψιν τῆς θυγατρὸς· ἐλοῦτο μὲν γὰρ ὑπὸ τοῦ Διὸς, ὅπως ὅλοι, ἐχρίετο δὲ ὑπὸ τοῦ ἡλίου.

4331—4338. This is from Dares Phrygius *De Excidio Troiae Historia* 24: At ubi tempus pugnae supervenit, Andromacha uxor Hectoris in somnis vidit Hectorem non debere in pugnam procedere: et cum ad eum visum referret, Hector muliebria verba abicit. The efforts of Andromache and Priam to keep Hector out of the battle are there described, and also Hector's last exploits.

4352—4361. The syntax is confused. I take vv. 4355—4356 to be parenthetical; after which the conjunction *for* in 4357 needlessly repeats the *for* in 4352. The *for* in 4357, therefore, may have crept into the text by some accident. If we omit it and scan v. 4357 thus:

Whán | I féel' | a-nýght | your sôf | tē sýde,
the syntactical difficulty and the obscurity of Chaucer's sentence are removed.

4353—4354. The Athenian philosopher Secundus, in a series of replies to the Emperor Hadrian, is represented by Vincent of Beauvais (*Speculum Historiale* 10.71) as answering the question Quid est Mulier? with Hominis confusio, insaturabilis bestia, continua sollicitudo, indesinens pugna, viri incontinentis naufragium, humanum mancipium. A similar answer seems to

have been ascribed to Epictetus. There is a Greek version of the saying. See Mulloch vol. 1 pp. 512—521. No doubt Chanticleer hugely enjoyed his reference to this brutal speech, and his remarkably euphemistic translation of it. Pertelote's Latin was indeed limited!

In *Reinhart Fuchs* 83—88 Schanteclêr is less well-bred:

Schanteclêr sprach 'sam mir mîn lîp,
mê verzaget ein wîp,
danne tuon viere man.
dicke wir vernomen hân,
daz sich erscheinet, daz ist wâr,
manec troum über siben jâr.'

4355. sentence. 'Meaning.'

4365. In *De Vos un de Hane* (v. 54) the cock begins to eat corn—

De hane begunde sik van korne to spysen—
and immediately the fox seizes him.

4377—4378. In ancient Babylonia 'the year began with the month Nisan (March—April).' Goodspeed p. 94.

Skeat observes that according to Beda the creation took place at the vernal equinox.

4380. E. *thritly dayes and two*; Hn. *30 dayes and two*; Dd. *thretly dayes and two*.

In vv. 4384—4385 Chaucer makes it clear that the story takes place on May 3d. The above readings, rightly understood, agree with this exactly. Not only was March *compleet* (v. 4379) but thirty-two days more (*also*) were passed. It was therefore the 3d of May, Old Style, which, in Chaucer's day, corresponded to our 11th of May.

Now Skeat pointed out that in A.D. 1381 the 5th of May (Old Style) fell on Sunday. See note on A 2188. And in v. 4531 we are told that our story takes place on Friday. May 3d came on Friday in 1381, and this is the year of the insurrection of Jack Straw referred to in v. 4584—4586. Partly by assuming

that Chaucer fitted his days of the year with his days of the week according to the calendar of the year in which he was writing, we reached the conclusion that the *Knight's Tale* was written A.D. 1381. By the same process we reach the conclusion that the *Nun's Priest's Tale* was written in the same year. The reference to Jack Straw cannot have been written earlier. See note on 4584—4586.

It remains to observe that the reading of MS. Hl., *tway monthes and dayes tuo*, is an editorial emendation due to the scribe's supposing the words *Syn March bigan* to imply a recount from the beginning of March. But *Syn March bigan* really means only that the thirty-two days in April and May came after March 1st.

4382. Hn. *him bisyde*; Dd. *him beside*; Gg. *hym by-syde*; Cp. *hym bysyde*; Pt. *hym byside*; E. *by his syde*; Ln. *be his side*. The authority of Hn. alone would be nearly equal to that of E. alone. The weight of authority is, therefore, decidedly in favor of *him bisyde*, which is, moreover, such an idiom as would be likely to be displaced when it became obsolescent. The spelling of *him bisyde* is not important.

4384—4385. In Chaucer's day the Sun entered Taurus on April 12th, and, moving at the rate of a very small trifle less than a degree each day, reached the 22d degree, where Chanticleer found it, on May 3d.

4387. *pryme*. This is used sometimes for 6 A.M., sometimes for 9 A.M. and sometimes for the whole intervening period. As Chanticleer seems to have crowed exactly on the hour, *pryme* undoubtedly means 9 A.M. in the present passage. According to Skeat this satisfies Chaucer's astronomical data. *Astrolabe* E.E.T.S. p.lxi.

4388. Possibly the rhythm of this line is intended to imitate the crowing of a cock.

4398. *cronique*. Cp. Hl. *Cronique*; E. Hn. *Cronycle*; Dd. *cronycle*. Though supported by inferior MSS. only, *cronique* is

probably the correct reading; being, no doubt, a form that had become obsolescent in the 15th century when the Chaucer MSS. were written, and therefore easily altered into *cronycle* by the scribes. These scribes would hardly have written *Cronique*, as in Cp., unless it were actually before them in the copy.

In the margin of E. and Hn. is written *Petrus Comestor*. Nobody has yet identified the reference, which may be erroneous. For Comestor see note on C 488; as to the erroneous character of some of these marginal notes in the MSS. see my note on C 603.

4402. the book of Launcelot de Lake. This work had early won for its supposed author, Walter Map, an interesting reputation. About 1185 Hugh of Rutland, like Map a native of Herefordshire, wrote in his *Ipomedon*;

Sul ne sai pas de mentir lart,

Walter Map reset ben sa part.

'I am not the only person who understands the art of lying. Walter Map well knows his part in it.' See *Dictionary of National Biography* under *Map*.

4405. colfox. So E. Hn. Dd.; Cp. *kolle fox*; Ln. *kole fox*. N.E.D. gives no other example of this word as a common noun in English. The proper noun *Colfax* is probably from O.N. *fax*, 'hair (of the head).' But we have the common noun *koolvos* in Dutch, and *kohl!fuchs* in German. As the latter is used not only for a species of fox but also figuratively of a horse, I suspect that the word was better established on the continent than in England, and that Chaucer's *colfox* is due to the word *koolvos*, or something like it, having occurred in a Dutch or Flemish version, oral or written, with which he was acquainted.

Colfox means literally 'charcoal fox.' The Germans also call the species *brand-fuchs*, which means the same thing. The animal has black feet, and black tips to his ears and tail. Hence the name. When the tip of the tail (*blume*) is white, the Ger-

mans call the beast a *birk-fuchs*, or 'birch-fox.' See Grimm under *kohlfuchs*, *kohlenfuchs*, *brandfuchs* and *blume*. *Brant-fox* is sometimes given as the Modern English equivalent for Chaucer's *colfox*.

4412. *undern*. 'Undern,' 'noon.' The word seems to have been used like L. *hora tertia*, English and O.F. *tierce*, sometimes for 9 A.M., sometimes for noon, and sometimes for the whole intervening period. In the present case Chaucer would hardly have spoken of *undern* as *passed*, unless he referred to a time after midday. *Undern high*, an expression analogous to Chaucer's *pryme large* in F 360, was used for the latest hour to which the name *undern* could be applied in the dialect of the writer. That this hour was noon for certain medieval writers appears from a passage in the English *Floris and Blancheflure*, where the Trentham MS. v. 511 reads:

By þat it was vnderne hyȝe ;

Cambridge MS. Gg. 4.27.2 v. 151:

Biþat hit was middai hiȝ.

MS. Cotton Vitellius D. III.: *ondarne heyȝ*; and the French *Floire et Blanceflor* v. 3952 (p. 55): *a miidi*. Furthermore Gower, a writer whose usage is especially likely to have coincided with Chaucer's, uses *undren hiȝ* to render the *halte tierce* of his French original. See *Conf. Amant*. 5.3669 and Macaulay's note thereon.

Against taking *undern* for 'noon' in the present passage it might be urged that in *Roman du Renart* (v. 1498) *Pinte* predicts that the catastrophe will take place 'before midday': *ainz que soit passé midi*. But this objection is more apparent than real, for the author of the *Roman*, as if to show his contempt for feminine accuracy, represents the goodwife as discovering the fox's depredations and coming to the rescue of the cock at vespers. See vv. 1621—1632. If the cock was alive and in the fox's mouth at vespers he can hardly have been captured 'before noon.'

Undern occurs also in E 260 and E 981. See notes on those passages.

4417. **Scariot.** 'Judas Iscariot.'

Genyloun. The man who betrayed Roland in the *Chanson de Roland*. His name appears also in B 1384 and 3579. In the *Book of the Duchess* vv. 1121—1123 he is correctly described.

4414. **gladly.** See note on F 224.

4430. A long discussion of destiny occurs in *Tr.* 4.967—1078. *Roman de la Rose* admits the co-existence of fate, free-will and foreknowledge, but pays an interesting tribute to the difficulty of the subject (vv. 17789—17800):

Mès de soldre la question
 Comment predestinacion
 De la divine prescience,
 Pleine de toute porvéance,
 Puet estre o volenté délivre,
 Fort est as gens laiz à descrivre ;
 Et qui vodroit la chose emprendre,
 Trop lor seroit fort à entendre,
 Qui lor auroit néis soluës
 Les raisons encontre méuës.
 Mais il est voirs, que qu'il lor semble,
 Que s'entre-soffrent bien ensemble.

4431. Saint Augustine discusses the subject of foreknowledge in *De Civitate Dei* 5.8—11. The style is lucid and at least one sentence is of great beauty: *Male vivitur si de Deo non bene creditur*. It is impossible to believe that so intelligent a man as Chaucer would have failed to comprehend this discussion if he had read it. His present profession of ignorance is probably an illustration of that urbane way in which he sometimes under-rates himself in order to disarm the censorious.

Augustine's principal contentions may be thus summarized: Chapters 1—7 are devoted to an ingenious refutation of astrology; 8—11 to the doctrines of God's foreknowledge and of man's

free-will: Deum dicimus omnia scire antequam fiant, et voluntate nos facere, quidquid a nobis non nisi volentibus fieri sentimus et novimus (9). Si enim necessitas nostra illa dicenda est, quae non est in nostra potestate, sed etiam si nolimus efficit quod potest, sicut est necessitas mortis: manifestum est voluntates nostras, quibus recte vel perperam vivitur, sub tali necessitate non esse. Multa enim facimus, quae si nollemus, non utique faceremus Si autem illa definitur esse necessitas, secundum quam dicimus necesse esse ut ita sit aliquid vel ita fiat, nescio quid eam timeamus, ne nobis libertatem auferat voluntatis. Neque enim et vitam et praescientiam Dei sub necessitate ponimus, si dicamus necesse esse Deum semper vivere et cuncta praescire; sicut nec potestas ejus minuitur, cum dicitur mori fallique non posse Profecto et illo praesciente est aliquid in nostra voluntate. Quocirca nullo modo cogimur aut retenta praescientia Dei tollere voluntatis arbitrium aut retento voluntatis arbitrio Deum (quod nefas est) negare praescium futurorum (10).

4432. **Bradwardyn.** See *Dictionary of National Biography* under *Bradwardine*.

4433. **worthy forwityng.** 'Worthy foreknowledge.' For the use of *worthy* cf. the *Prayer-Book* phrase 'to set forth his most worthy praise.'

4435. **symple necessitee.** This is the necessity of compulsion, the necessity of things that we cannot help, as of death. This necessity is contrasted with *necessitee condicioneel* (v.4440), the necessity that is implied by knowledge that a thing is so, or by foreknowledge that it will come to pass. According to Augustine (see note on 4431) the latter necessity is consistent with free-will. Chaucer probably took his terms from Boethius. Cf. *Boece* 5. pr. 6: For certes ther ben two maneris of necessites: that oon necessite is symple, as thus: that it byhovith by necessite that alle men ben mortal or dedly; anothir necessite is condicional, as thus: yif thou wost that a man walketh, it byhovith by necessite that he walke.

4443. with sorwe. Originally this use of *with* and an abstract noun was adverbial. As such it appears, for example, in *Havelok* 2987—2989 :

And hou he worn with wronge ledde
In here youpe, with trecherie,
With tresoun and with felounye.

But in the present passage, and frequently elsewhere in Chaucer, these phrases have the force of imprecations. Cf. D 308—309 :

But tel me this, why hydestow—with sorwe !—
The keyes of thy cheste away fro me?

D 2214—2215 :

To parte that wol nat departed be,
To every man yliche ! With mischaunce !

D 2228—2229 :

'Lo sires,' quod the lord, 'with harde grace !—
Who herd ever of swich a thyng er now ?'

This usage is not confined to Chaucer. Cf. *Richard Coer de Lion* 5412—5413 :

And he hem grauntyd — with a myschaunce !—
For a porcioun off golde.

4446. colde. 'Unfortunate.' Skeat finds the proverb in Icelandic *Köld eru oft kvenna-ráð*, 'cold are often women's counsels;' and in the so-called *Proverbs of Alfred*: *Cold red is quene red*.

It is a little hard to accuse Pertelote, after the elaborate snubbing she has received, of bringing Chanticleer to grief by her counsels. Chanticleer walked in the yard because he wanted to, and especially snubbed Pertelote to make it clear that he was not acting on her advice. But vv. 4450—4455, make it clear that Chaucer has given not his own explanation of the situation but that of Chanticleer, who, like Adam, laid the blame on his wife.

4454. ye moun. So Dd. But E. *ye may*; Hn. omits. As

a rule, those forms of the auxiliary verb are to be preferred which recognize a distinction between the vowel of the present singular and that of the present plural.

4447—4449. Miss Petersen cites Holkot *Lectio* 38: Per mulierem dyabolus ab initio Adam in paradise (? *read* paradiso) perstravit.

4457—4458. In *Roman du Renart* (1328 and 1364) it is Chanticleer who is described as going to the dust-bath :

Estoit alé en la poudriere

Atant se trait en sa poudriere.

4460. **mermayde.** See next note. Whatever may have been the original form of the Sirens, there can be no doubt that by medieval writers they were sometimes, and perhaps generally, identified with mermaids or mermen. Guido da Colonna says of the Sirens: Sunt enim ab vmbilico superius forme feminee virgineumque vultum habentes, ab umbilico vero citra omnem formam piscem observant. Furthermore, in Napier's *Old English Glosses* (1.3927) *sirenarum* is glossed *meremenna*, that is, 'of mermen.'

A description of the singing of the Sirens, and an etymology of their name, are given in *Roman de la Rose* 685—690 :

Tant estoit cil chans dous et biaux,

Qu'il ne sembloit pas chans d'oisiaus,

Ains le péust l'en aesmer

A chant de seraines de mer,

Qui par lor vois qu'eles ont saines

Et series, ont non seraines.

The real etymology of *Siren* (Σειρήν) has not been determined. By some the word is believed to have been borrowed by the Greeks from a Semitic language.

4461. **Phisiologus.** The name of a fanciful treatise on various animals. In the version by Thetbald (printed by Morris in *An Old English Miscellany*) the Sirens are thus described (vv. 223—230):

Sirenae sunt monstra maris resonancia magnis
 Vocibus et modulis cantus formancia multis,
 Ad quas incaute ueniunt sepissime naute.
 Quae faciunt sompnum nimia dulcedine uocum
 Et modo naufragium modo dant mortale periculum.
 Quo qui fugerunt hii tales esse tulerunt.
 Ex umbilico sunt ut pulcherrima uirgo.
 Quodque que facit monstrum uolucres sunt inde deorsum.

Lauchert, the historian of the *Physiologus*, assures us that the book came into existence in the early Christian age at Alexandria; that the first author whom we know pretty certainly to have used it is Justin Martyr; and that the first to call it *Physiologus* (*Φυσιολόγος*) is Origen. Lauchert conjectures the Thetbald whose version I have quoted above to have been Theobald, Abbot of Monte Cassino A.D. 1022—1035.

4467. Just as in the preceding verse *to crowe* is the token of victory, so here *to cry 'Cock!'* is, literally and figuratively, 'to acknowledge oneself beaten or inferior.' Skeat has shown that the phrase is used figuratively of a man in early Scottish poetry.

4468. Has Chaucer's mock-heroic vein led him consciously to translate Dante's phrase: *come l'uom che teme* (*Inferno* 13.45)?

4483. *feelynge*. 'Knowledge,' 'skill.' Cf. A 2203: *felyngly*, 'skillfully'; *Twelfth Night* 2.3.148—149: *feelingly personated*, 'accurately portrayed'; F 727: *feeletth*, 'knows.'

4484. Boethius wrote a treatise *De Institutione Musica*. In it (1.1) I find a recital of the marvelous feats of certain great musicians of antiquity, who cured diseases or placated an enemy by the aid of music. Rashdall (2.458) says that this treatise was used as a text-book at Oxford University in the 15th century.

4485—4487. Various versions of the story tell of the hospitable relations which have existed between the family of the

fox and that of the cock. But in no other version have I yet found satire so exquisite as the *double entendre* of these lines of Chaucer.

4490. Similar expressions are frequent in the *Tale of Gamelyn*, for example : 273 : *so brouke I my sweere*; 297 : *so browke I my chin*; 334 : *so brouke I myn ye*; 407 : *so brouke I myn hals*; 489 : *so brouke I my bon*; 567 : *so brouke I my chyn*.

4502. **Daun Burnell the Asse.** The hero of the *Speculum Stultorum* of Nigellus Wireker is a donkey named Burnellus, a name which later became a common noun for 'donkey.' The fox refers to an episode in this great satire as follows :

There was a certain priest of Apulia who had retired from the city to a country-house and become a prosperous farmer. He had begotten sons by his wife, one of whom, Gundulf by name, used to stand guard over his father's grain with a stick in his hand. One day a hen with her chickens entered the granary and began to peck up the grain. Gundulf pursued them furiously, flourishing his stick, with which he broke the leg of one of the chickens. The injury was long a cause of sorrow both to the chicken and to its parent. The wound healed, but the insult rankled. At last the chicken had developed into a cock in his sixth year, and enjoyed the honors of his deceased parent. Gundulf had grown very tall and aspired to succeed to his father's benefice. The *praesul*, overcome by entreaties, had appointed a time and place for the ordination of the youth. On the evening preceding the intended ordination the friends and relatives of Gundulf held a festival in his honor. The servants had been notified to rouse him at the first cock-crow in order that he might hasten to the city in time for the ordination. The cock overheard these orders to the servants, and could hardly repress his exultation. The revelers ate and drank and retired heavy with wine. At the usual hour of the cock's crowing, the vindictive rooster was silent. The hen observed his unusual con-

duct and told him that it was time to crow. He replied: 'Do not disturb me, stupid! Be still! You always will be a fool! Woe to him who is married to one!' The hen, unappeased by these courtesies, swears that if he doesn't crow she will; and, impatient of delay, she makes an ineffectual effort to do so. The cock replies: 'Stop. It is no use. The rising light will not come any sooner even if a hen does crow by night.'

Meanwhile the night goes by and all the household are buried in deep slumber. Gundulf dreams that he has received orders and turned about to celebrate his first mass by singing: 'All things, O Lord, which thou hast done toward us thou hast done in righteousness!' He drains the cup of the sacrament and performs the requirements of his office, all in their due order. At the end of the mass the rooster-precentor fails to sing the words of dismissal. Gundulf, in his astonishment cries out, half awake: 'Is it day?' The servants reply that the cock has not crowed. The winter night is long and he has plenty of time for sleep. They are listening for the cock, who cannot fail to crow at the proper time. The cock hears this and utters an exultation in the hen's ear. Gundulf next wakes by broad daylight, and beats his breast. He clothes himself. On the preceding night the farm-hands have laid saddle and bridle in an unwonted place and now Gundulf cannot find them. He springs on the horse's bare back and endeavors to use the halter as a bridle. As he gallops through the city the horse slips and falls and Gundulf proceeds on foot. He reaches the city too late, and has no remedy but to return home, where he is received with tears while the wine and the cock receive their share of curses. The hen, hearing these, remonstrates with her husband. But the cock justifies himself, telling his whole story of suffering and vengeance. The relatives of Gundulf die and he himself wanders forth into beggary.

The *Speculum* is sufficiently unfamiliar to justify further notice. The hero-donkey Burnellus, or 'Brownie,' is a character vividly drawn. After seven years of study at Paris he realizes

his stupidity more than ever. Nevertheless, always most hopeful when most he recognizes his limitations, he immediately thinks of becoming a bishop. His long ears will make it difficult for him to wear a miter; but after all, he reflects, a miter is an empty symbol which any good bishop can dispense with. When Burnellus leaves Paris and ascends a neighboring mountain, he turns to look back at the city, whose name escapes him. He resolves to turn back and learn it again, in order that he may tell his friends where he has studied these seven years. Catching the name 'Paris' from the speech of a rustic, he recognizes it and resolves that, in order to fix it in his memory, he will utter no word but 'Paris' for the space of a fortnight. But on the evening of the twelfth day, he hears the repeated paternosters of a pilgrim, and the first syllable of 'Paris' becomes so confused with the first syllable of *Pater noster* that Burnellus can retain nothing but that syllable. The would-be bishop comforts himself with the reflection that a part of the name is better than none.

The following verses, I think, are worth quoting (p. 12):

Regna licet teneat sceptrumque leonis asellus,

Juraque det populis, semper asellus erit.

Asperior tamen est, in sede leonis asellus

Si positus fuerit, quam foret ipse leo.

As to the purport of this satire and the career of its author, consult *Dictionary of National Biography* under *Nigel*; *Lounsbury Studies* 2.338—341; *Wright Anglo-Latin Writers*; and *Froude Life and Times of Thomas Becket* Chapter 1.

Is it not possible that the *Speculum* is founded upon some cycle of fables of which the donkey, not the fox, was the hero?

4504. a preestes sone. Sacerdotal celibacy was by no means rigidly enforced during the Middle Ages until long after the time of Gregory VII, its greatest champion. Consult *Lea Sacerdotal Celibacy in the Christian Church*.

4511. In the *Directorium* of John of Capua (see note on v.

4045), the fox flatters the cock thus: *Quia video te sapientem philosophum, cantare, merito et ego corisare debeo . . . O galle, princeps omnium avium, non solum dotatus es ut in aere, sed etiam in terra more prophetarum tua vaticinia omnibus creaturis terrenis nuncios.*

4519. **Ecclesiaste.** Not *Ecclesiastes*, but *Ecclesiasticus* (12.16): An enemy speaketh sweetly with his lips, but in his heart he imagineth how to throw thee into a pit: He will weep with his eyes, but if he find opportunity he will not be satisfied with blood. Cf. also *ibidem* 12.10 and 12.11.

4524. **Russell.** 'Russell,' or 'Reddy.' Apparently our fox is a son of the great Reynard. In the Low German *De Vos un de Hane* the fox is the son of Reynard. See v. 71:

Juwe vader de hete sik Reynolt.

And in various Teutonic fox-epics Reynard has sons named 'Russell' and 'Reinardin' ('Little Reynard'). Even in *Roman du Renart* the fox of our story is called *Renardet* ('Little Reynard') in v. 1584. Perhaps the blunder that the fox makes in letting the cock escape is to be attributed to the beast's youth.

The form *Roossel*, found in the Dutch *Reinaert* (Petersen p. 69), strongly suggests derivation through the O.F. adjective *rossel*, and not directly from L.L. **russellum*. Nevertheless the frequency with which the name *Russell* occurs in Teutonic fox-epics, and its entire absence (so far as I know) from any French version, is perhaps to be taken as evidence that Chaucer had knowledge of one or more Teutonic versions, oral or written, of fox-fables or -epics.

4531. **Friday.** A day of bad omen. See note on A 1539. Lounsbury (*Studies* 2.342) suggests that Friday is expressly selected in order for Chaucer to pay his respects to the effusion of De Vinsauf given in note on 4537. On the whole, this seems to me improbable; but even if true it does not affect what has been said in notes on 4380 and 4384—4385.

4537. **Gaufred.** Chaucer satirizes the *Nova Poetria*, a

work written shortly after the death of Richard I, by Jeffrey de Vinsauf. This author gives instructions how to write poetry, together with models of the same. The following is his model of the plaintive style and the passage ridiculed by Chaucer :

Neustria, sub clypeo regis defensa Ricardi,
Indefensa modo, gestu testare dolorem ;
Exundent oculi lacrymas ; exterminet ora
Pallor ; connodet digitos tortura ; cruentet
Interiora dolor, et verberet aethera clamor ;
Tota peris ex morte sua. Mors non fuit ejus,
Sed tua, non una, sed publica mortis origo.
O Veneris lacrimosa dies ! o sydus amarum !
Illa dies tua nox fuit, & venus illa venenum.
Illa dedit vulnus.

I take it that the *G* in the name *Gaufred*, is palatal ; that is, pronounced like modern *J*. This pronunciation of a *g* followed by an *a* is rare, but occurs in *gayler* (A 1064).

4539. *shot*. 'Missile,' 'arrow.' So in A 2544, and in *Guy of Warwick* 2427 :

With shotte of bowe and arblaste.

4546. *Ylioun*. In the Middle Ages *Iliou* is frequently the name of a tower in the city of Troy, not of the city itself. Cf. *Conf. Amant*. 5.7235—7237 :

And on that o side of the toun

The king let maken Ylioun,

The hihe Tour, that stronge place.

Chaucer recognizes the distinction between the city and the tower in B 288—289, and in *L. G. W.* 936—937.

4547—4548. *Pirrus* *Whan he*. 'When Pyrrhus with his drawn sword had seized,' etc. I have noted nothing strictly parallel to the syntax of this passage. Can it be that the poet's usual word-order (*Whan he Pirrus with his streite swerd hadde hent*, etc.) has been altered to suit metrical convenience?

Chaucer had in mind, no doubt, the following passage (*Aeneid* 2.550—553):

Hoc dicens altaria ad ipsa trementem
Traxit et in multo lapsantem sanguine nati,
Implicuitque comam laeva, dextraque coruscum
Extulit, ac lateri capulo tenuis abdidit ensem.

4547. **streite.** 'Drawn.' Cf. *Aeneid* 2.333—334 :

Stat ferri acies mucrone corusco

Stricta parata neci.

4549. **Eneydos.** The *Aeneid* would be referred to with the words *Aeneidos* (*Liber*) *Secundus*. On this principle we sometimes find names of literary works given in the genitive. Cf. *Judicum* in B 3236.

4553—4558. This story may have been taken either from Valerius Maximus, or from Jerome *Against Jovinian*. Cf. Valerius Maximus 3.2 *Externa* 8: Verum ut aequè populo Romano inimicae urbis excidium referam: Carthagine capta, uxor Asdrubalis, exprobatà ei impietate, quod a Scipione soli sibi impetrare vitam contentus fuisset, dextera laevaquè communes filios, mortem non recusantes, trahens, incendio se flagrantis patriae injecit. In Jerome *Against Jovinian* (1.43) we have it thus: Nam Hasdrubalis uxor, capta et incensa urbe, cum se cerneret a Romanis capiendam esse, apprehensis ab utroque latere parvulis filiis, in subjectum domus suae devolvit incendium. This was not Hasdrubal the brother of Hannibal, but one in authority at Carthage when the city was destroyed by the Romans.

4565. In *Roman du Renart* (1621—1624) the goodwife discovers the loss of Chanticleer at vesper-time:

La bone dame del mesnil
A overt l'uis de son cortil,
Que vespres ert, et si voloit
Ses gelines metre en son toit.

4568. E. *syen*; Hn. *seyen*; Dd. *seye*. These preterits cor-

respond nearly to the modern vulgar use of *see* for *saw*. Cp. and Ln. read *sawe*.

4572. many another man. Does *man* here mean 'human being,' or are we to assume that the inconsistency of the passage with what precedes is due to Chaucer's having had more than one version of the tale in mind, and having confused them?

4573. Talbot. It is unlikely that any man connected with this humble homestead bore the aristocratic name of *Talbot*, and therefore I take *Talbot* to be a dog. If this be correct, *Gerland*, who is apparently the same kind of a creature as *Talbot*, is likely to be a dog as well. Observe the plural *dogges* in 4576.

4574. Malkyn. This name is used in B 30 as a generic term for a woman of the lower or lower-middle class (? of the status of a Flemish artizan). Note the Dutch diminutive termination *-kyn*.

4578. men. The tale grows as it goes. There is no longer any doubt that some of the pursuers are adult male human beings.

4583. Benedicite. Pronounce *bén'dis'té*. See note on A 2115.

4584—4586. Jack Straw was conspicuous among the riots of 1381. Walsingham tells us how thirteen Flemings were violently dragged from the Church of the Augustinian Friars in London and murdered in the street. Seventeen were dragged from another church. The insurgents had previously seized the Archbishop of Canterbury and dragged him to Tower Hill where he was brutally beheaded. The howling mob is described thus: *Factus est clamor horrendissimus, non similis clamoribus quos edere solent homines, sed qui ultra omnem aestimationem superaret omnes clamores humanos, et maxime potest assimilari ululatibus infernalium incolarum.*

Fleming. Flemish artizans, especially weavers, were scattered far and wide over Great Britain during the Middle Ages.

Giraldus Cambrensis mentions the colony at Haverford West in Pembrokeshire. A colony at Berwick distinguished itself during the siege of that town in 1296. Edward III, whose wife was a Fleming, encouraged Flemish weavers to come to England, where they especially settled in Norfolk, Suffolk and Essex. Their foreign extraction, skill as artizans and high wages rendered them objects of jealousy and suspicion among the agricultural laborers of England, insomuch that the King was constrained to take them under his personal protection.

4588. *bemes*. 'Trumpets.' < A.S. *bēme* (Kentish for *byme*), 'a trumpet.'

4590. *therwithal*. 'Furthermore,' 'also.'

skriked. (A Northern form.) 'Shrieked,' 'screeched.'

howped. 'Whooped.'

4618. *begyle me ofter*. E. and Hn. insert *any* between *me* and *ofter*, which injures the meter.

4621. *wynketh*. 'Shuts his eyes (and keeps them shut).'

4631—4632. Cf. *2d Timothy* 3.16: All scripture is given by inspiration of God, and is profitable for doctrine, for reproof, for correction, for instruction in righteousness.

4633. Cf. *Li Testament de Jean de Meung* 2150:

Mes retiengnent le grain et jettent hors la paille.

4635. *my lord*. A marginal note in the E. MS. reads: *Dominus archiepiscopus Cantuariensis*. This note was probably written in the belief that the benediction was intended to fit the *Tale* to the character of the Nun's Priest. But there is reason to believe that the *Tale*, written originally in 1381, was not altered when it was ultimately assigned to that person in Chaucer's new scheme of the *Canterbury Tales*. And it should be borne in mind that the marginal notes in the Chaucer MSS. are not always correct. It is impossible, therefore, to say to whom the words *my lord* refer.

4637—4652. This *Epilog* occurs in only three MSS., and of these only one, Dd., is of high authority. Against their

authenticity it is further urged that v. 4641 repeats B 3135, and that the words *unto another* in v. 4652 are 'absurdly indefinite.'

On the other hand, the argument from the repetition of B 3135 in 4641 is one that works both ways, and might be adduced to prove the authenticity of this *Epilog*. Moreover, vv. 4647—4649 do not repeat any idea in B 3114—3154, and are eminently like Chaucer when most characteristic of himself. I incline to believe that the *Epilog* is genuine, but has not received its definitive touches, and may therefore have been omitted from most copies of Chaucer, as well as tampered with by the scribes. Such tampering is suggested by one MS. which reads *the Nunne* in place of *another*. See Skeat's note.

4644. **Ya.** Dd. 3a. This Flemish and Dutch form, though perhaps already established in the English of Chaucer's day, may have been occasioned in this place by Chaucer's having Dutch or Flemish matter in mind when he wrote his *Tale*, and later when he inserted the *Tale* into the collection of *Canterbury Tales*.

4647. **greyn.** See note on F 511.

THE PARDONER'S TALE

(vv. C 287—968)

Clouston, in his *Originals and Analogs*, gives a number of versions of this *Tale*, the earliest version being probably the Indian one contained in the *Vedabbha Jataka*. Kittredge pointed out a further analog from Coryat's *Crudities* in M.L.N. 15.387; and Canby has suggested that Kipling's *King's Ankus* is a related story. See *Modern Philology* 2.477ff. The last suggestion, however, is very doubtful, for *The King's Ankus*, though turning on the universal motive *auri sacra fames*, does so in a manner that presents little resemblance of detail to Chaucer's story.

One of the closest known analogs is an Italian drama; and the mention by Chaucer of 'the fiend our enemy' (v. 844) is quite in the manner of the late medieval drama. The mention of 'this pestilence' (v. 679) may be taken over from Chaucer's immediate source, and be an indication as to the date thereof. I have also suspected that the scene of the *Pardoner's Tale* is laid in Flanders because Chaucer used a Flemish version of the story, possibly a religious drama. But cf. note on v. 463.

The *Pardoner's Tale* seems to be a late work of Chaucer's, written after the *Prolog* (see note on A 277) and originally designed expressly for one of the Canterbury pilgrims. The vigor of the style argues a late date, and the professional tone of vv. 485—660, which is not in Chaucer's native manner, seems to show that the *Tale* was written to be in character for one of the pilgrims.

It is likely, however, that the *Tale* was originally intended for the Parson rather than for the Pardoner. The homily already referred to (vv. 485—660), though marred at times by a defective taste such as is often found in medieval sermons, is perfectly free

from the sanctimonious charlatanism to which the Pardoner, in his *Preamble*, tells us that he is wont to resort. There is nothing to distinguish the homily from an honest straightforward sermon, rising at times to true eloquence and feeling. Furthermore vv. 916—918 are out of character for the Pardoner, and seem to have been retained by inadvertence when a conclusion was written to fit the *Tale* to the character of that rascal. I have pointed out various resemblances between the *Tales* of Pardoner and of Parson, which may, or may not, be regarded as corroborative of my opinions.

But why should Chaucer have transferred the *Tale* from the Parson to the Pardoner? The reason seems to be that when Chaucer had finished the *Tale* he perceived that it was too brilliant and interesting for the noble, but it must be confessed over-earnest, Parson. Note that in I 31—60, the good Parson, in declining to entertain the company with a fable when he sees such a beautiful opportunity for a sermon, conveys his intention—however honorable we may concede it to be—in language that is as unnecessary as it is ungracious.

In order, therefore, artistically to justify the telling of a superb moral *Tale* by an utter rascal like the Pardoner, Chaucer wrote the drunken confession embodied in the Pardoner's *Preamble*, one of the most important documents that we possess for the study of the darker side of the Middle Ages. I can hardly question that the Pardoner was more or less under the influence of drink, both before he told his *Tale*, and for a long time afterward. He had been indulging in ribaldry (v. 324) to the disgust of the gentle folk before he stopped at the ale-stake. The many mispronunciations of our Host perhaps show that other pilgrims had been drinking. See a later remark in D 852. At the ale-stake the Pardoner drank we know not how much, and immediately indulged in the wildest indiscretions of confession. He ends his *Tale* with exhortations which, whether serious or jocose, must be regarded as brazen effrontery, and

brings down upon his head a retort not heavier than he deserves. Later he interrupts the Wife of Bath (D 163—168) with a remark most indiscreet for one who is vowed to celibacy, and the Wife, in her answer, insinuates who it is that has taken too much ale (D 170—171).

Before leaving the question whom the Pardoner's *Tale* was originally intended for, I would remark that the *Shipman's Tale* also was originally intended for another person than the one to whom it was finally assigned. Cf. B 1201—1209, a passage originally intended for a woman, presumably the Wife of Bath.

The language of the Pardoner's *Preamble* borrows considerably from the cynical confessions of *Faux-Semblant* in *Roman de la Rose* 11337—12536.

Apart from the sermon of vv. 485—660 and the conclusion, vv. 895—968, the *Pardoner's Tale* is one of the most perfect in all literature. Chance and supernatural, or quasi-supernatural, powers seem to combine with the natural operation of human cupidity to bring the three roisterers to a swift and terrible end. Nowhere else does Chaucer so nearly approach the spirit of Greek tragedy with its mystery, its fatefulness and its terror. Nowhere else does he so add strangeness to beauty as in the description of the prophetic old man (a sort of prototype of the Ancient Mariner), who tells the young ruffians where they shall find death.

287. The Physician has just told the story of Appius and Virginia and our Host expresses his sympathy, with a vehemence that is not above the suspicion of corny ale.

288. *nayles*. See note on 651.

291. *Come to thise Iuges*. So Hn.; Dd. *Come to theise Iuges*; E. *Come to thise fals Iuges*. The word *fals* may have been caught by a scribal error from v. 289; but to denounce judges indiscriminately would perhaps be unlike our Host even

under the influence of corny ale. It is just possible that we should read:

Come to this fals Iuge and hir advocatz (*or* advocas), and parse *Iuge* as an uninflected plural. See note on E 738. If so, some of the scribes altered *Iuge* to *Iuges* to suit the 15th century grammar; while others altered *Iuge* to *Iustice*, which, ending in a sibilant, was more easily understood as a plural.

291—292. The rime is open to the suspicion of being imperfect, since E. and Hn. read *Aduocatiz: allas*, and Dd. reads *Aduocates: allas*. The reading of Pt., *aduocas*, corrects the rime, but is nevertheless of dubious authenticity.

297—298. Cp. and Ln. insert these two verses, which interrupt the sense and are probably spurious.

300. *prow*. 'Advantage.' < O.F. *prou* (*preu*, *pro*). Cf. *Inferno* 2.110:

A far lor pro ed a fuggir lor danno.

304. *thy gentil cors*. 'Thy gentle self.' The earliest instance of *cors* in this sense given by the N.E.D. is from *Cleaness* (v. 683), to which is assigned as an approximate date A.D. 1325:

How myȝt I hyde myn hert fro Habraham pe trwe,

ȝat I ne dyscouered to hise corse my counsayle so dere.

In O.F. the usage is much older, being common in the *Chanson de Roland*. *Body* in the sense of 'self,' 'person,' occurs in Robert of Gloucester (A.D. 1297) v. 489:

The beste bodi of the worlde in bendes was ibroght.

Cf. also *Richard Coer de Lion* 6494:

The doughty body Kyng Richard;

B 1185:

My joly body shal a tale telle;

and the legal, or quasi-legal, *my body* in B 4091. I would add that in Homer *αὐτός* means 'body,' while in Attic Greek it means 'self.'

306. 'Thy Hippocrateses and thy Galens.' The plural is

perfectly idiomatic. *Galiones* is an ignorant (or drunken) mispronunciation. *Ypocras* is sometimes the name of a drink, but not here. It has been asserted that *Galen* was also the name of a drink, but for this I know no evidence. Our Host merely repeats names which he associates with physicians, or which he has heard this Physician use.

boyste. 'Box,' especially, perhaps, one used for ointments.

Cf. *Roman de la Rose* 13905—13906:

Face qu'ele ait oingtures moistes
En ses chambres dedens ses boistes;

and *Eneas* 8102:

la boiste o tot les oignemenz.

309. propre. 'Handsome.'

310. lyk a prelat. Koch rightly says: 'This refers to the sumptuous appearance of the Doctor . . . all clad "in sangwyn and in pers." ' Cf. A 439.

Ronyan. Ronan, Abbot of Cinngaradh, or Kingarth, in the Isle of Bute is recorded to have died A.D. 737. He seems to have been one of those Celtic ecclesiastics who were instrumental in bringing the Celtic Church into the fold of Rome, and was associated in his missionary labors with Saint Modan. The memory of Ronan's labors and travels is preserved in many a geographical name. At Lenox we find a church of *Kilmaronock*; on Loch Etive in Lorn, we find *Kilmaronog*. (*Kil* signifies 'a church,' and *maronog* means 'my little Ronan.') In the Island of Iona one of the harbors is called *Port Ronan*, the church *Teampull Ronaig*, and the burying ground *Cladh Ronain*. There is an island named *Rona* in the sound of Skye, and another off the coast of Lewis. Besides Skeat's note I have consulted Skene 2.282—283.

The form *Ronyan* is trisyllabic, and may be due to confusion with *Ninian*, to a misreading of the Celtic genitive *Ronain*, or to the influence of corny ale. While *Ronyan* is the reading of a majority of the MSS., there are interesting variants, among

them *John, Julian, Ninian, Damian* and *Simon*. Evidently *Ronan* was not familiarly known. The modern proper name *Runyan* may owe its form to Chaucer.

313. cardynacle. A mispronunciation of *cardiacle*, 'palpitation of the heart.' <O.F. *cardiaque*, <LL. *cardiaca*, with excrescent *-le* as in *chronicle* (<O.F. *cronique*).

314. by corpus bones. A confusion of *by corpus domini* with *by Goddes bones*.

315. moyste and corny. 'Fresh and strong of the corn or malt.'

318. beel amy. (O.F.) 'Fair friend.' Cf. *Sevyn Sages* 1637 :

'Belamy,' he saide, 'is hit thi wif?'

Still used as a proper name and written *Bellamy*. An early and unfavorable comment on the practise of using French words and phrases while speaking English occurs in the *Entheticus* (vv. 137—142) of John of Salisbury (cited by Behrens) :

Admittit soloen, sumit quod barbarus offert,

Insertit haec verbis, negligit arte loqui.

Hoc ritu linguam comit, Normannus haberi

Dum cupit urbanus Francigenamque sequi.

Aulicus hoc noster tumidus sermone rotundo.

Ridet natalis rustica verba soli.

320. Ronyon. Probably a corrupt reading. The correct form *Ronan* does not rime exactly, and the repetition of the saint's name is suspicious. Furthermore in 310 *Ronyan* is trisyllabic, while here *Ronyon* is dissyllabic. Possibly Chaucer wrote *Seinte John* (cf. 752), or *Seint Simon*.

321. ale-stake. See note on A 667.

326. wit. 'Wisdom.'

328. honeste. 'Respectable.'

330. hauteyn. 'Lofty,' 'majestic.' Cf. *P.F.* 261—262:

Venus and hir portere Richesse,

That was ful noble and hauteyn of hir porte.

331. Cf. *Conf. Amant.* 5.4640:

And clappe it out as doth a belle.

333. **teeme.** 'Theme.' Cp. Pt. *teeme*; Dd. *Teme*; Ln. *teme*; E. Hn. *theme*. The last is apparently a later spelling, influenced by the revival of classical learning.

334. Morlinus, in telling the story, uses the phrase *radice malorum cupiditate affecti*. In the Buddhistic version of the *Pardoner's Tale* we find this: 'Truly this passion of avarice is the root of destruction;' and this: 'He who desires advantage unseasonably, he is afflicted.' Chaucer gives the same sentiment nearly in the words of *1st Timothy* 6.10.

336. **bulles.** In *Roman de la Rose* 11703—11707; *Faux-Semblant* describes the abuse of bulls thus:

Qu'il n'est si fox ne si entules,
Qu'il n'ait bien de Rome des bules,
S'il li plest, à vous tous semondre,
Por vous travaillier et confondre
Assés plus loing de deus journées.

alle and some. 'One and all.' *Some* < A. S. *sum*, 'a certain one,' 'somebody.' In the present phrase the inflectional *-e* shows that *some* had acquired the force of a plural.

337. **Oure lige lordes seel.** The seal of the Pope. The Pope usually let out the sale of pardons and indulgences to the Dominican friars. Cf. note on 416.

339. An allusion to the bitterness between the parish priests and the pardoners. See note on A 669.

345. 'To saffron (i.e. 'adorn') my preaching with.' For the position of the preposition, cf. F vv. 471 and 641.

saffran. < O.F. *saffran*, < Spanish *azafran*, < Arabic *za'farān*. Pt. reads *sauer*, 'savor,' and Ln. *sauern*. I take it that Cp. gives the correct reading (*saffran*), and that scribes corrupted that reading first into *sauern*, and then into *sauer*. Saffron was used in cooking, but Chaucer was probably thinking of the more poetic associations of saffron, the rich yellow dye

for clothes. Godefroy gives : *saffrer*, 'orner d'orfroï;' and in his *Supplement*: *saffraner*, 'teindre, apprêter avec du safran,' and figuratively: 'dorer.'

Observe that there is no inflectional *-e* to the infinitive *to saffran*, a possible indication that the word was not used in English as a verb until that inflection was obsolescent, as in Chaucer's day.

347. **cristal stones.** The glass cases in which he carried his relics. Cf. A 700.

348. **cloutes.** 'Pieces of cloth.' An early account of the miraculous efficacy of such things is to be found in *Acts* 19. 11—12.

350. **in latoun.** 'In a box or case of latten.' In the Middle Ages *latten* was a composition of copper, tin and perhaps other metals. In modern dialects it is used for 'tin-plate.' The identification by Batnan of medieval *latten* with the *aurichalcum* of the Romans is probably incorrect. Schrader makes *aurichalcum* a derivative by popular etymology from Greek ὀρεῖχαλκος, and to mean 'mountain brass,' 'brass such as is found on the mountains,' the article being really gold naturally alloyed with silver. See Schrader pp. 196—198.

a sholder-boon. Spatulomancy, or the art of divination by means of a shoulder-bone, was widely practised during the Middle Ages. Chaucer describes a related practise. Compare I 601—604, and *Conf. Amant.* 6. 1311—1313:

That art which Spatula is hote,
And used is of comun rote
Among Paiens.

353. **wasshe.** (Strong past participle.) 'Washed.' Pt. MS.: *wasshen*.

355. 'Which has eaten (i. e. 'swallowed') any worm (i. e. 'tape-worm,' 'vermiform parasite,') or which any worm (i. e. 'snake') has stung' (i. e. 'bitten'). The syntax is very curious. *That* is at once the subject of *hath etc*, and the object of *hath* . . .

y-stonge. The first *worm* is the object of *hath etc*, and the second *worm* is the subject of *hath . . . y-stonge*.

362—365. Although this passage displays no accurate knowledge of the story how Jacob increased his flocks, there can be no doubt that that story is referred to. Cf. *Genesis* 30.25—43. Jacob is called a 'holy Jew' just as patriarchs or prophets are sometimes called 'saints' in medieval literature. In the *Legend of Saint Léocade* v. 549, I find the locution *seint Abraham* (see Barbazan 1.288); and in Gower's *Mirour de l'Omme* I find *saint Job* (v. 1273), and *Saint Isaie* (v. 1285).

371. *preestes*. The Pardoner hated the parish priests and does not spare their character. See note on A 669.

397. A similar metaphor occurs in A 3258.

406. *goon a-blakeberyed*. 'Go a-blackberrying,' that is, 'be lost.' The words imply nothing more definite than great contempt. The idiom occurs in D 354: *goon a-caterwawed*, and in F 1580. Skeat quotes a line of Robert of Gloucester:

As he rod an honteth, and par-auntre [h]is hors spurnde;
and in one of the oldest and best MSS. of *P.Pl.* (the Ilchester MS.), we have: *folk þat gon a-beggeþ* (C 9.138), and *gon abrybeth* (C 9.246). This *-eth* represents the A.S. *-að*, used in the formation of verbal nouns. See Skeat's note. The gradual substitution of *-ed* for *-eth* in the verbal noun, may be compared with the reverse process of using *-eth* for *-ed* in the past participle, an instance of which occurs in *Lybeaus Disconus* 1705—1707:

Thys ys be nygremaneye,

Ymaketh of fayrye,

No man may hyt wyne.

Also with the use of a past participle after verbs of motion (as in Modern German) or even after verbs of rest, instances of which are as follows. *Lybeaus Disconus* 777:

Com prykyde as pryns yn pryde;

D 1778:

His felawe was go walked into toun;

Book of the Duchess 387:

I was go walked fro my tree;

and (with a verb of rest) *Gawayne and the Green Knight* 1195:

þe lede lay lurked a ful longe quyle.

I find the following examples of the verbal noun in *-ed* in *Conf. Amant*.

1.2030: Wher inne he wolde ride amaiied;

5.145: This prest was drunke and goth astraied;

7.2660: And as they wente aboute astraied.

407—408. Cf. *Roman de la Rose* 5355—5356:

Car bonne prédicacion

Vient bien de male entencion.

409. **Som.** This may be taken as an indefinite pronoun, 'a certain (*predicacioun*);' or it may stand for *somtyme*, 'sometimes,' the *-tyme* being implied in the *tyme* of v. 408.

415. **diffamed.** 'Proclaimed.' So Hn. But E. has *de-famed*, which may have the same meaning. N.E.D. gives *defame*, 'to publish,' 'spread abroad,' 'proclaim.' But a noun *defame*, 'infamy,' occurs in 612.

falsly. 'As a false or infamous person.' An adverb where the modern idiom requires an adjective. See Schmidt p. 1418 §4, and note the following Chaucerian examples:

A 289: But looked holwe and therto sobrelly;

A 729: Ne thogh I speke hir wordes proprely ('their proper, own or exact words');

A 1554: I serve hym as his squier pourelly ('as his poor squire');

A 2276: Ful redily with hem the fyr they hadde ('they had it quite ready with them');

E 1022: And worthily they preisen hir prudence ('praise it as that of a worthy person').

416. **my brethren.** The friars of his own order, or of his own convent.

424. 'I preach from no motive except out of covetousness.'

428. use. 'Practise.'

439. the whiles that. Cf. *Conf. Amant.* 8.2178:

But al the whiles that I hove;

and 7.2985:

Ther whiles that I schal been oute.

Gower's *ther*, in *ther whiles*, may be a late relic of the inflected article of A.S.

444—445. Cf. *P.Pl.* C 18.17—18:

Paul after hys prechyng· panyeres he made,

And wan with hus hondes· al þat hym neodyde;

also the following verses in *Roman de la Rose* (11931—11939):

Car saint Pol comanda ovrer

As apostres por recouvrer

Lor nécessités et lor vies,

Et lor deffendoit truendies,

Et disoit: 'De vos mains ovrés,

Jà sor autrui ne recorés.'

Ne voloit que riens demandassent

A quelque gens qu'il préeschassent,

Ne que l'evangile vendissent.

447. countrefete. 'Imitate.'

463. Flaundres. Commercial and political jealousies between England and Flanders were rife during the 14th century. Walsingham testifies to the general prejudice of the English against the Flemings. See note on B 4584—4586. Froissart (2.116—131) tells how a bloody fray arose between the English archers and the Hainaulters in the army of Edward III during his first invasion of Scotland. Without multiplying illustrations, I would suggest that it is barely possible that this prejudice may be the reason why Chaucer represents his dissipated young men (*riotours*) as Flemings. Miss Petersen thinks that Chaucer took his cue from a passage in the *Speculum Exemplorum* (*Ex Libro de Apibus, Distinctio Quinta Exemplum 128*) of Thomas Cantipratensis: In marchia flandrie atque brabantie villa populosisima

est sita in qua dedicatio celebrata multos ad spectaculum traxerat et ad lusum. Inter quos quidam tibicen erat qui corizantes juvenes et puellas saltationibus et gesticulationibus suis, ad carmina obscena et turpia concitabat.

464. **haunteden.** 'Practised.' Cf. *Patience* 15:

þay ar happen also þat haunte mekenesse.

folye. 'Dissipation.'

467. **dees.** 'Dice.' Possibly a Kentish form. Cf. *Conf.*

Amant. 5.2437:

The chance is cast upon a Dee.

470. **gyternes.** Instruments of the guitar type strung with wires. < O.F. *guiterne*. Believed to be in some way derived from Greek *κίθαρα*. The *g* is guttural.

470. **that develes temple.** The body of the unsanctified drunkard is called 'a temple of the devil,' just as Saint Paul calls the body of the true Christian 'the temple of the Holy Ghost' in *1st Corinthians* 6.19. Shakspeare makes Macduff announce the murder of Duncan by crying out:

Most sacrilegious murder hath broke ope
The Lord's anointed temple, and stole thence
The life of the building.

(*Macbeth* 2.3.65—67). Cf. also *Hamlet* 1.3.11—14:

For nature crescent does not grow alone
In thews and bulk; but, as this temple waxes,
The inward service of the mind and soul
Grows wide withal.

473. **grisly.** 'Frightful,' 'terrible.' Still so used in Scotland. The *Grizzly bear* is called *Ursus horribilis* in scientific Latin. Here the word *grisly*, 'terrible,' has no doubt coalesced with *grizzly*, 'gray.'

474—475. Cf. I 591: For Christes sake, ne swereth nat so synfully in dismembrynge of Crist, by soule, herte, bones and body; for certes it semeth that ye thynke that the Jewes ne dismembred nat ynough the precious persone of Crist, but ye

dismembre hym the moore. Skeat quotes the *Vision of William Stauntoun* (A.D. 1409): 'These ben thei that sweren bi Goddes membris, as bi his nayles and other his membris, and thei thus dismembrid God in horrible swerynge bi his limmes.

476. lough. 'Laughed.' Cf. Scotch *leugh*, 'laughed.' In A.S. the verb is strong, not weak: *hliehhan* (Anglian *hlähhan*); *hlōz*, *hlōh*; *hlōzon*; *hlazen*.

477. tombesteres. 'Female dancers.' A.S. *tumbian*, 'to dance,' is used of the performance by which the daughter of Herodias captivated Herod. In the Middle Ages she was popularly supposed to have danced on her hands with her head downward and her feet high in air. Jusserand describes several representations of her in medieval art. In a stained glass window of the 13th century in the cathedral of Clermont-Ferrand she is represented in this position, and with knives in her hands on which she dances. See Jusserand pp. 214—215. Chaucer's *tombesteres* no doubt performed on their hands.

The termination *-ster*, *-estere* (earlier *-estre*, *-estere*) had formerly a feminine meaning. This is almost invariably the case in A.S. In Napier (2.334) I find *amatrixis* glossed by *lufiestran*. *Bücestre*, 'a baker,' is one of the few cases in A.S. of a masculine with this termination. In Modern English the distinctively feminine sense is retained only in *spinster*, originally 'a woman who span,' now 'an unmarried woman.' Modern Dutch nouns denoting agent and ending in *-er* form the feminine in *-ster*: *een zanger*, 'a (male) singer'; *eene zangster*, 'a (female) singer.' The corresponding Latin termination, *-aster*, usually imparts the force of a diminutive.

479. wafereres. Langland classes wafer-women (*wafrestres*) as disreputable. The wafers were frequently used in love-making, including illicit love-making. Cf. A 3378—3379.

482. Cf. I 836: After glotonye thanne comth lecherie, for thise two synnes been so ny cosyns, that ofte tyme they wol nat departe.

483—484. *Ephesians* 5.18 : Nolite inebriari vino, in quo est luxuria. Quoted thence by Innocent III in his *De Contemptu Mundi sive De Miseria Conditionis Humanae* 2.19 : Propterea dicit apostolus : Nolite inebriari vino in quo est luxuria. Information about Innocent's dissertation, and Chaucer's indebtedness to it, may be found in Lounsbury (*Studies* 2.329—333) and in an article by Koepfel in *Herrig's Archiv* 84.405.

484. **luxure.** So Hn. and B. The meter is better with only two syllables. As a rule, *luxury* means 'lasciviousness,' in medieval usage.

487. Inserted here, the Cp. and Ln. MSS. have two additional verses which are of a spurious character.

488. **stories.** It has been asserted that Chaucer refers to the *Historia Scholastica* of Petrus Comestor. But Comestor says nothing about drunkenness in telling the story. See Lounsbury *Studies* 2.373—374.

492. Gg. *Senec*; E. Hn. B. *Senec*. The reference is to his *Epistles* 83 : Extende in plures dies illum ebrii habitum : numquid de furore dubitabis? nunc quoque non est minor sed brevior.

501. **boght agayn.** 'Bought back,' 'redeemed.'

504. **corrupt.** 'In a state of fall or ruin,' 'lost.'

505—511. Cf. Jerome *Against Jovinian* 2.15 : Nunc ad exordium generis humani, id est, ad nostra transiens docebo primum Adam in paradiso accepisse praeceptum ut caetera poma comedens, ab una arbore jejunaret. Beatitudo paradisi, absque abstinentia cibi non potuit dedicari. Quamdiu jejunavit in paradiso fuit : comedit et ejectus est : ejectus statim duxit uxorem. Truly an appalling climax ! See Lounsbury *Studies* 2.292—294.

510. **Eet.** 'Ate.' A. S. *æt*, > (Chaucer's) *eet*, > (not *ate* but the dialect form) *et*. Milton wrote *eat* in *Paradise Lost* 10.780—781 :

So saying, her rash hand in evil hour

Forth reaching to the fruit, she plucked, she eat.

deffended. 'Forbidden.'

514. Scan thus:

Fólwen | of éx | cesse || ánd | of glót | onýes.

517—520. Cf. *De Contemptu* 2.17: tam brevis est gulae voluptas, ut spatio loci vix sit quattuor digitorum, spatio temporis vix sit totidem momentorum. This is apparently a commentary on Jerome *Against Jovinian* 2.8: Propter brevem gulae voluptatem, terrae lustrantur et maria et ut mulsum vinum pretiosusque cibus fauces nostras transeat, totius vitae opera desudamus. This passage is rather accurately quoted in the *Policraticus* of John of Salisbury 8.6.

519. **men.** So Hn. B. Cp. Pt. Ln. On the other hand E. and Dd. *man*.

522—523. In the margin of MSS. E. and Hn. is written a quotation from *1st Corinthians* 6.13: Esca ventri, et venter escis. Deus autem et hunc et illam destruet. For *illam* the usual reading of the *Vulgate* is *has*.

526. **man.** So E. Hn. Dd. Gg. But Cp. Pt. Ln. *men*. Here *man* is used as an indefinite pronoun, equal to the German *man*. So also in F 1479 and in *Conf. Amant.* 4.630, and 4.932. For *man* in the sense of 'a human being,' generically considered (German *der Mensch*), Gower uses *the man*. Cf., for example, *Conf. Amant. Prolog* 546, 549 and 582.

527. Cf. Jerome *Against Jovinian*: Qualis ista refectio post jejuniū, cum pridianis epulis distendimur et guttur nostrum meditatorium efficitur latrinarum.

530. Cf. I 820: 'Manye,' seith Seint Paul, 'goon, of whiche I have ofte seyde to yow, and now I seye it wepynge, that been enemys of the croys of Crist, of whiche hire wombe is hire God, and hire glorie in confusion of hem that devouren erthely thynges.' The reference is to *Philippians* 3.18—19.

532. **Ther beēn.** E. and Hn. *Ther been*; B. *per been*; Gg. *There been*; Ln. *There bien*; Dd. *There ben*; Cp. *Ther ben*; Pt. *per bene*. The readings of Ln. and Pt. show an attempt to

indicate the dissyllabic character of *beën*. Tyrwhitt unnecessarily emended the passage to *That they ben*.

533. Of whiche. 'Whose.' The antecedent is *manye* in v. 530.

534—536. Cf. *De Contemptu* 2.18: Quanto sunt delicatiora cibaria, tanto foetidiora sunt stercora. Turpius egerit, qui turpiter ingerit, superius et inferius horribilem flatum exprimens, et abominabilem sonum emittens.

538. stampe. 'Bray' (in a mortar). Cf. *Kyng Ali-saunders* 331—332:

Herbes he tok in an herber,
And stamped heom in a mortar.

539. The distinction between substance and accident is common in medieval metaphysics and is still used. The *De Contemptu* says of the cook: substantiam convertit in accidens, naturam mutat in artem. See quotation in note on 546. The context shows that Innocent had in mind especially the diversion of food from its true function of nourishing the body to its accidental attribute of gratifying the appetite. Cf. *Tr.* 4.1504—1505.

544. spicerie. 'Spices' (collectively). The ending *-erie* frequently gives to a noun the force of a collective.

545—546. his hym. Indefinite pronouns. See note on A 2612—2617.

546. I quote after Lounsbury (*Studies* 2.333) from *De Contemptu* 2.17: Nunc autem gulosis non sufficiunt fructus arborum, non genera leguminum, non radices herbarum, non pisces maris, non bestiae terrae, non aves coeli; sed quaeruntur pigmenta, comparantur (*v. l.* operantur) aromata, nutriuntur altilia, capiuntur ob escam, quae studiose coquuntur arte coquorum, quae laute parantur officio ministrorum. Alius contundit et colat, alius confundit et conficit, substantiam convertit in accidens, naturam mutat in artem, ut saturitas transeat in esuriem, ut fastidium revocet appetitum, ad irritandam gulam, non ad sustentandam

naturam, non ad necessitatem supplendam, sed ad aviditatem explendam.

548. In the margin of E. and Hn. is a quotation from *1st Timothy* 5.6: *Qui autem in deliciis est uiuens, mortuus est.* The *Vulgate*, however, reads *Quae* for *Qui* and *mortua* for *mortuus*.

549. In the margin of MSS. E. and Hn. is written: *Luxuriosa res vinum, et contumeliosa ebrietas.* In the *Vulgate* (*Proverbs* 20.1), we find *tumultuosa* for *contumeliosa*. But the variant *contumeliosa* occurs in Jerome *Against Jovinian* 2.10. This was pointed out by Koepfel. See note on vv. 483—484.

551—552. Cf. *De Contemptu* 2.19: *Quid turpius ebrioso? cui fetor in ore . . . cui . . . facies transformatur? 'Nullum enim secretum ubi regnat ebrietas.'* Cf. note on 560—561.

554. **Sampsoun.** Pronounced so as to imitate the snoring of a drunkard.

557. **honeste cure.** 'Care for honesty,' that is, 'regard for respectability.'

558. Cf. I 822: *dronkenesse*, that is the horrible sepulture of mannes reasoun, and therefore whan a man is dronken he hath lost his resoun, and this is deedly synne.

559. **wit.** 'Mind,' 'reason.' See preceding note.

560—561. Cf. *Proverbs* 31.4: *Noli regibus, O Lamuel, noli regibus dare vinum: quia nullum secretum est ubi regnat ebrietas.*

563. **Lepe.** A town on the Southern coast of Spain, near the Portuguese border. The Spanish wines seem to have been stronger than those of France.

564. **Fysshestrete.** 'Fish Street leads out of Lower Thames Street, close to the North end of London Bridge . . . Thames Street is especially mentioned as a street for vintners (*Liber Albus* p. 614) and . . . Chaucer's own father was a Thames Street vintner.' Skeat.

Chepe. 'Cheapside.'

565—570. A delicate and playful way of saying that the drinker who pretends to drink only the mild wines of Bordeaux and La Rochelle really drinks the strong Spanish wines, such as that of Lepe. I find here no allusion to the laws forbidding the storing of different wines in the same cellar. To my apprehension this passage is nearer to the manner of the kindly Parson than to that of the Pardoner.

565. subtilly. 'Mysteriously,' 'some way or other.'

567. fumositee. 'Fumes' (collectively). Cf. note on B 4114. *Fumositee* is used in the same collective sense in F 358.

571. Bordeaux and La Rochelle were a part of the English dominions.

578. Perhaps no definite reference is intended. But Samson, whose name has just been used, is so good an example of abstinence from wine that the preacher may have had him in mind.

579. The death of Attila is thus told by Jornandes: ut Priscus historicus refert, extinctionis suae tempore puellam, Ildico nomine, decoram valde, sibi in matrimonium post innumerabiles uxores, ut mos est gentis illius, socios: eiusque in nuptiis magna hilaritate resolutus, vino somnoque grauatus, resupinus iacebat; redundansque sanguis, qui ei solitè de naribus effluebat, dum consuetis meatibus impeditur, itinere ferali faucibus illapsus eum extinxit. I repeat this as given by Skeat.

580. with shame and dishonour. This may or may not be an imprecation. See note on B 4443.

584. Cf. note on 560—561.

590. deffenden. 'Forbid.' Note the professional tone of this remark. Is it not the voice of the Parson?

591—592. Cf. John of Salisbury *Policraticus* 1.5: Nonne satis improbata est cujusque artis exercitatio qua quanto quisque doctior tanto nequior? Aleator quidem omnis hic est. Mendaciorum siquidem et perjuriarum mater est alea.

593. Blaspheme. 'Blasphemy.' Cf. *luxure* for *luxurie* in 484. Hn. Gg. Cp. Pt. Ln. *Blaspheme*; E. *Blasphemyng*; Dd. *Blasphemynge*.

597—598. Perhaps an imperfect recollection of *quanto quisque doctior tanto nequior*. See quotation in note on vv. 591—592. For John of Salisbury see *Dictionary of National Biography* under *Salisbury*.

599. a prynce. Rank does not protect the reputation of the gambler.

useth. 'Practises.'

603. Stilbon. Chaucer took the story from the *Policraticus* 5.1.5: Chilon Lacedaemonius, iungendae societatis causa missus Corinthum, duces et seniores populi ludentes invenit in alea. Infecto itaque negotio reversus est, dicens se nolle gloriam Spartanorum, quorum virtus constructo Byzantio clarescebat, hac maculare infamia, ut dicerentur cum aleatoribus contraxisse societatem. Salisbury took the story from a certain Catulus, or Catullus Parmensis, who is not known except as one of Salisbury's sources. See C. C. J. Webb in *Classical Review* vol. 11, pp. 282—283.

Chaucer substituted *Stilbon* for *Chilon* because he confused the story with one given in Seneca's *Dialogs* 2.5.6: Megaram Demetrius ceperat, cui cognomen Poliorcetes fuit. ab hoc Stilbon philosophus interrogatus num aliquid perdidisset: nihil, inquit. omnia mea mecum sunt. atqui et patrimonium ejus in praedam cesserat et filias rapuerat hostis, etc., etc. Diogenes Laertius (2.113—120) gives the sage's name as *Stilpon* (Στῖλπων), but does not give Seneca's story.

The Pt. MS. has a marginal note: *Stilbon .i. Mercurius*. Although *Stilbon* (Στῖλβων) undoubtedly was a name for the planet Mercury, the Pt. gloss makes nonsense of the present passage, and is a brilliant illustration of the fallible character of these glosses, which may in any instance be the work of a blundering scribe rather than the authoritative explanation of Chaucer. In-

deed, I know of no evidence to prove that a single one of these glosses was derived from Chaucer himself.

605. **Lacidome.** The Hl. MS. reads *lacidome*. This trisyllabic form is perhaps preferable to the quadrisyllabic forms in E. (*Lacidomye*) and Hn. (*lacedomye*).

614. **othere wise embassadours.** The phrase *wise embassadours* was suggested by the word *philosophus* in Seneca. See note on 603. Hl. and Cp. read *operwise*, and Koch *otherwise*. To my ears this is very un-Chaucerian.

621. **Demetrius.** John of Salisbury gives this story immediately after that of Chilo: Regi quoque Demetrio, in opprobrium puerilis leuitatis, tali aurei a rege Parthorum dati sunt. The Demetrius here referred to is likely to have been the son of Euthydemus mentioned in note on A 2156. According to Justin (41.6) this person warred with and was vanquished by a king of the Parthians. Furthermore the Hindus, over a part of whom the son of Euthydemus ruled, were noted gamblers. Skeat, on the other hand, identifies Salisbury's *Demetrius* with Demetrius Nicator, who was defeated and taken prisoner by the Parthians 138 B. C. But, while I think my own explanation the more probable one, I would caution the reader against taking any identification too seriously. Salisbury's story is likely to be apocryphal. Like the story of Solon and Croesus, it is too brilliant a moral illustration to be above suspicion.

That Chaucer should in one case use the form *Emetrius* and in another the correct form *Demetrius*, is an argument for the late date of the *Pardoner's Tale*, which represents better knowledge than the *Knight's Tale*.

634. Cf. *Vulgate Matthew* 5.34: Ego autem dico uobis, non iurare omnino, neque per caelum, quia thronus Dei est, etc.

635. **the hooly Jeremye.** The text here referred to is *Jeremiah* 4.2. *Iurabis in veritate, in iudicio, et in iusticia*. For the adjective *hooly* cf. note on 362—365.

638. **cursednesse.** 'Wicked thing.'

639. the firste table. This includes the commandments that declare our duty to God ; the second table declares our duty to our neighbor.

643. rather. 'Sooner,' 'earlier' (in the Decalog).

644. cursed. 'Wicked.'

649—650. Cf. *Ecclesiasticus* 23.12: Vir multum iurans implebitur iniquitate, & non discedet a domo illius plaga.

650. outrageous. 'Excessive.'

651. nayles. Skeat shows that this oath was used sometimes to signify the nails with which Christ was fastened to the cross and sometimes the nails of his fingers and toes. In the present passage the context points to the latter interpretation.

652. The blood of Christ was collected by a Jew in a vessel at the time of the crucifixion. This Jew was immured in a prison or tomb where the precious blood preserved his life two and forty years, until Vespasian and Titus broke open the tomb. The blood, together with other relics, was then taken to Rome 'for the love of sweet Jesus' and deposited in the Temple of Peace. Later 'Charles the Great Emperor' (Charlemagne) carried a portion of it to Germany and deposited it in the 'Castle of Triuellence' (?Trêves, confused with Mainz) where it was preserved in great honor until the time of Richard King of Germany and Earl of Cornwall, the brother of Henry III of England. Richard founded the Abbey of Hailes and transferred to it from Germany a portion of the precious blood. There, the narrator assures us, dead bodies are raised to life, while the deaf, the lame and the blind are healed. There are many who cannot see the blood until their consciences have been purified. For this last miracle a later and unbelieving generation has devised explanations that gratify what William James calls 'the sentiment of rationality.'

The Abbey of Hailes is in Gloucestershire, though the legend appears to locate it in Cornwall. I tell the story after Horstmann *Altenglische Legenden Neue Folge* pp. 275ff.

656—657. MS. Selden B. 14 has in the margin: the fruyte of the dise forswering Ire | falsnesse | & homycide & cetera. Perhaps this is a garbled memorandum of a reference to some author.

656. **bicched bones.** 'Accursed dice.' In the *Townley Plays* (p. 289), when the soldiers throw dice for Christ's garments, one of them says:

I was falsly begylyd with thise byched bones;
Ther cursyd thay be.

Morphologically *bicched* is related to *bitch* as *dogged* is related to *dog*. Such formations are rare, though I have heard *assed* for 'asinine.'

661. **riotoures.** The meter requires four syllables. As to the meaning of the word, I observe that in *Morte Arthure*, *riot* (variously spelled) is used both for 'to ravage' (v. 341), and for 'to revel' (v. 3172). In the *Pardoner's Tale* the tone of disapprobation is so obvious that 'roisterers,' or 'debauchees,' would be a better translation than 'revelers.'

662. **prime.** 'Nine o'clock' in the morning. According to Skeat it here means the canonical hour called *prime*, to announce which bells were rung. Cf. note on E 260.

667. '**Go bet.**' 'Go quickly.' Used in *L. G. W.* 1213 to encourage the horses. See also the quotation in note on A 2777—2778.

670. **boy.** 'A servant,' 'a boy.' In D 1563 a horse is affectionately addressed as *myn owene lyard boy*. In D 1322 *boye* means 'a knave,' 'a ruffian.' Chaucer's usual word for *boy*, in our sense, is *knave*, though this too is used for 'a servant,' as in v. 666 above. Another word for 'servant' was *garsoun* (*Lybeaus Disconus* 1499), or *garson* (*Guy of Warwick* 3906):

I am the Emperour's garson.

674. **upright.** See note on B 4232.

679. **this pestilence.** Plagues occurred in Europe in 1348—1349, 1361—1362, 1369 and 1375—1376.

684. **dame.** 'Mother.' See N.E.D. under *Dame*⁸, and *Dam* substantive¹. Chaucer uses *dame* of a human mother here and in D 576, 583 and H 317; of the mother of a beast in A 3260. To-day *dam* is used in standard English only of the mother of a beast.

688. **hyne.** 'Hind,' 'servant,' 'peasant.'

694. **we thre been al ones.** I do not understand this. It may mean: 'We three are of one mind;' less probably: 'We three are alone;' and it may mean neither.

698. Sworn brotherhood was a very sacred bond during the Middle Ages. Cf. note on A 1132.

715. **God yow see.** 'God keep you.' The phrase *save and see*, meaning 'protect,' is common in the English ballads. For the meaning of *see* cf. L. *tuēri*, which means either 'to look,' or 'to defend.'

717. **with sory grace.** An imprecation. Cf. note on B 4443.

727—731. Kittredge has pointed out a very striking and interesting parallel to these verses in certain portions of the *1st Elegy* of Maximian. Chaucer must have borrowed either directly or indirectly from that source. Cf. especially Maximian 1.222—227:

Hinc est quod baculo incumbens ruitura senectus

Assiduo pigram verbere pulsat humum.

Et numerosa movens curto vestigia passu,

Talia rugato creditur ore loqui:

'Suscipe me genetrix, nati miserere laborum:

Membra peto gremio fessa fovere tuo.

Maximianus of Etruria was a Latin poet of the early 6th century, younger than Boethius. He is the author of six amatory elegies, modeled on classical poets from whom he freely borrowed, his chief theme being a lament for the prospective loss of his youth. These elegies were in great favor during the Middle Ages. See Robinson Ellis.

Clouston (*Popular Tales and Fictions* 2.379—380) tells how the Arabian hero, Antar, and his half-brother Shibub, 'traversing the wilds and deserts by secret paths, one day came upon a single tent pitched beside a spring, and near it was an aged shaykh, bent with years :

An old man was walking along the ground,
And his beard almost swept his knees.
So I said to him : " Why art thou thus stooping ? "
He said as he waved his hands towards me :
" My youth is lost somewhere in the dust,
And I am stooping in search of it. "

I must leave it to another to decide in what relation, if any, this passage stands to Chaucer.

740. *speken vileynye*. 'To use rude language' such as becomes a boor. See note on A 70.

748. *go or ryde*. 'Walk or ride' (that is, 'ride in the saddle').

753. *Thou spak*. The preterit indicative 2d singular of strong verbs sometimes omits the ending *-est*, *-st*. Cf. B 4422 : *thou were* ; F 1591 *thou kan* (preterit-present).

758. *of his assent*. 'In conspiracy with him.'

759. *false*. Inflected vocative.

theef. See note on F 537.

766. *boghte agayn*. See note on 501.

767. *this olde man*. In the various analogs to the *Pardoner's Tale* the part of this ancient counsellor, where not omitted, is taken by a Bodhisattva, by Jesus, by Saint Antony and by a hermit ; in every case by a sacred character.

768. Scan thus :

And év | 'rich óf | thise rí | otóur | es rán.

771. *an eightë busshels*. *Eightë* is disyllabic. < A.S. *eahta*, 'eight.' For the indefinite article with a numeral cf. C 344 : *a wordes fewe* ; F 383 : *a ten or twelve* ; F 1172 : *a two furlong or thre* ; F 1193 : *an hondred* ; F 1224 : *a thousand*

pound; *Richard Coer de Lion* 3521: *Wel a nyne or a ten*; *Morte Arthure* 1912: *a fourtene knyghttez*; *ibidem* 2758: *wele a fyve hundreth*.

779—780. yeven: lyven. The great majority of the printed MSS. have an imperfect rime here. Of those that do not the greater number use the form *leven*, *levyn*, which is obviously an edited one. It is of course perfectly easy to read *given*: *liven*, if you wish. Nevertheless I think that such a passage as the present raises a legitimate doubt as to that exactitude of rime which nearly all students now assume as a necessary canon of Chaucerian text-criticism.

782. who wende. 'Who would have weened?' or 'imagined?' *Wende* is a preterit subjunctive.

784. But myghte this gold. 'If but this gold might,' 'If only this gold might.'

789. Theves stronge. 'Thieves who rob by violence,' as opposed to 'sneak-thieves.'

790. doon us honge. 'Cause us to be hanged.' *Honge* is the infinitive.

798. kepen. 'Guard.'

826. and right anoon. E. *that right anoon*; Hn. *that right anon*; Dd. *that right a-noon*; Gg. *that rȳt a-noon*; Cp. *and panne anon*; Pt. *and pat anon*. Koch, following Caxton's edition, reads *thou right anon*. With this reading cf. 830: *thou do the same*. This separation of the pronoun from its verb does not seem to me, in this passage, to be Chaucerian, but I may be mistaken.

819. shrewe. 'Wicked person,' 'villain.'

844. the feend oure enemy. Cf. the version in *Libro di Novelle e di bel Parlar Gentile*: Il Demonio ch'è ingegnoso, e reo d'ordinare di far quanto male e puote, mise in cuore a costui che andava alla città per lo fornimento . . . etc.

852. a potecarie. 'An apothecary.' The aphetic form, *potecarie*, is to be preferred throughout the *Tale*.

854. rattes. In an Italian play, described by Clouston, *Scaramuccia*, one of the robbers, 'purchases ratsbane of an apothecary, and plenty of victuals and wine, and having poisoned the viands he returns.'

858. destroyed. 'Harassed,' 'disturbed.' Cf. D 1846—1847:

The body is ay so redy and penyble

To wake that my stomak is destroyed.

Cf. also Bolton *Stat. Irel.* 9 (an. 25 Hen. VI), quoted by N.E.D.: The Irish enemies destroy the common people by lodging upon them in the nights.

865—866. Cf. *Havelok* 1830—1831:

For he was ded on lasse hwile,

þan men mouthe renne a mile.

a pas. I find Chaucer's language obscure here. He may mean: 'Before thou shalt go at a foot pace more than a mile;' or: 'Before thou shalt go a step more than a mile.'

Furthermore, if we accept *a pas* as referring to the gait or speed it is doubtful whether it means 'at a brisk pace,' or 'at a leisurely one.' In *Tr.* 4.465, *a pas* means 'promptly,' 'quickly.' But in *L. G. W.* A-text 200 *an esy pas* and in F 388: *esily a pas*, are expressions that perhaps would indicate a contrary signification for *a pas*. Cf. further, *Conf. Amant.* 2.988:

Aros and rod the grete pas;

which is used of a rapid gait of the horse.

889. Avycen. See note on A 432.

890. Canon. The title of Avicenna's most celebrated work was *Kitāb al-Kānūn fī l-Tibb*, or 'Book of the Canon of Medicine.'

fen. The Latin form of Arabic *fann*, 'a section,' 'a division.' Skeat says that Book 4 Fen 1 of Avicenna's *Canon* treats of poisons: '*De Venenis.*'

876. (with sory grace!) A parenthetical imprecation.

896. traytours. So E. Hn. Cp. Ph. B. Distinctly better than Pt. *traterous*. *Traytours* is properly the genitive of *traitor*.

897. **luxure.** So Hn.

904. **trespas.** (Plural.) 'Trespases,' 'sins.'

906. **warice.** 'Cure,' 'heal.'

907. **nobles.** 'Nobles,' 'coins worth 6 s. 8 d. each.'
sterlynges. 'Sterling coins.'

914—915. **as clene and eek as cleer** As ye were born.

Predicate after *assoille* in v. 913.

915. **And sires, lo.** So Cp. Ln. Hl. But E. Hn. Dd.
And lo sires; which gives an inferior rhythm.

920. **pardoun.** Probably a plural. See note on B 4041.

931—932. The meter is improved if we omit the syntactically unnecessary articles *an* and *a*, thus:

It is [an] honóur to év'rich thát is héer

That yé mowe háve [a] suffísant párdonéer.

950. **fundement.** 'Faeces.' < L. *fundere*, 'to pour.'

952—953. Chaucer's language in this passage was suggested by that of *Roman de la Rose* vv. 7393—7418.

953. **seintuarie.** *Santueire* in the sense of 'holy thing,' occurs in *Yvains* 6630—6633:

Lunete qui mout fu cortoise

Li fist tot maintenant fors treire

Un mout precieus santueire

Et la dame a genouz s'est mise.

But probably Chaucer's *seintuarie* has the force of a collective: 'holy things.'

THE CLERK'S TALE

(vv. E 1—1212)

Legrand D'Aussy declared that he had seen upwards of twenty 14th century prose versions of the story of Griselda. Even if this be an exaggerated statement, we may accept it as establishing the wide popularity of the story in Chaucer's day. Petrarch declared that he had heard it some years before reading Boccaccio's version.

The origin of the story is quite unknown, though Phillippe Foresti stated it to be founded on fact, and Noguier even gave A.D. 1003 as the date of the occurrence on which it was founded. I would merely suggest that the story is likely to have originated in an age and country that permitted the father to destroy children whom he did not wish to rear. The extraordinary obedience of Griselda is undoubtedly in large measure due to her having been a serf before her marriage; but in the original tale her obedience may have reflected a primitive condition of society in which the wife, to whatever rank she was born, was the absolute property of the husband. According to Schrader (pp. 381—393) this was the primitive Aryan idea. And, I would add, this idea may have lingered among the peasantry in certain corners of Europe far down into historic times.

Landau gives a few anecdotes that suggest—they are very far from proving—that the story originated in the Orient.

Schofield (*History of English Literature* p. 193) makes the following remarks: 'It is evident that in the more primitive tale Griselda like the Ash [of *Lai Le Freine*] was only the foster-child of the poor people who brought her up.' She is 'simply the descendant of an ancient type of supernatural woman, who has gradually become humanized, and to some extent individualized. In reality, she was only an abstraction, whom even Chaucer,

with all his powers of vitalization, has not been able to endow with human life.'

This ingenious and interesting suggestion will command the more attention because of the eminent services which Professor Schofield has rendered to the study of medieval literature. Nevertheless I feel bound to say that the theory, taken in its context, implies a genetic connection between the Griselda-story and *Lai Le Freine* on the one hand, and between *Lai Le Freine* and tales like *Emare* and *Sir Goughter* on the other hand. For neither connection have I found the slightest evidence. Furthermore I fancy a highborn woman or a fairy would be likely, in medieval story, to resent the affront Walter puts upon Griselda in making her a servant in the house of an ostensible second wife.

Chaucer took the story directly from the Latin version of Petrarch, who had translated and amplified an Italian version which constitutes the last tale of the *Decameron*. The *Decameron* was in all probability unknown to Chaucer. A translation of the story as given in an Old French *Fabliau* is given in *Originals and Analogs*, and I have pointed out a few resemblances between this and Chaucer's version. But we have as yet very little to suggest that Chaucer borrowed from any other than Petrarch's version. Boccaccio's version is likely to have been derived from a French one. See notes on vv. 168 and 590.

Petrarch and Boccaccio differ widely in the spirit in which they treat the story. Boccaccio, an early neo-pagan of the Renaissance type, is almost utterly insensible to the ethical aspects of the story. He even strips Griselda naked in sight of all the people, quite as if he were telling of Hyperides and Phryne. On the other hand, Petrarch, who, whatever his failings, did not lack Christian sensibility, has sown the story with moral reflections and sentiments.

The ethical tone which Petrarch imparted to the story had interesting consequences in literary history. In 1395 there was

written and acted in France a play of Griselda, based upon Petrarch. It is the earliest extant drama like a miracle play in form but based upon a secular subject. It contains no supernatural element, its availability for representation having consisted, no doubt, in the resemblance of the story to certain of those of the saints. This play has been edited by Groenveld. Chambers mentions a Dutch play of the 15th century entitled *Gryselle* of which the mere notice is preserved to us. In the dramatic literature of the Spanish peninsula—Spanish, Portuguese and Catalan—the story repeatedly appears, being treated by Lope de Vega, by Timoneda and by numerous others. See Wannenmacher. A Spanish play by Navarro, printed in 1603, introduces allegorical figures after the manner of a morality; also a pastoral element. See note on v. 223.

It is instructive to observe that medieval writers on ethics are constantly carried away by the fervor of a single idea. No modern reader can entirely approve of the passiveness of Griselda to the dictates of conjugal obedience. Nevertheless by bearing too hard on this point we may easily do the *Tale* an injustice. From first to last Griselda regards Walter less as her husband than as her feudal lord. Wife or no wife, she is always, in her own eyes, a serf. Walter never asks her whether she is desirous or willing to marry him; merely whether she will promise absolutely to obey him. Her promises are neither more strenuous in themselves, nor more rigidly observed, than the vows of many a medieval monk or nun. To the monastic mind of Petrarch, with his fondness for allegory, the tale clearly symbolized the obedience of the perfect Christian to God. 'Anyone, it seems to me,' he wrote to Boccaccio, 'amply deserves to be reckoned among the heroes of mankind who suffers, without a murmur, for God what this poor peasant woman bore for her mortal husband.' Could we represent to Petrarch the enormity of Griselda's willingness to sacrifice her children, I fancy he would answer: 'Abraham was equally willing to sacrifice Isaac.'

The ideals of medieval Christianity, of Griselda as well as of the monastic, were virtues of intensity. It is largely to the pagan ethics of Greece and Rome that we owe a proper emphasis on the virtues of proportion: justice, temperance, prudence, fortitude. But, admitting as we must, that Griselda's ideals are one-sided and inadequate, we cannot deny that she nevertheless exhibits in an extraordinary way that combined sweetness and strength which is in the fiber of nearly all great virtues. Bearing this in mind we may still feel for the *Tale* much of what Petrarch felt for it.

We have nothing to warrant a confident conclusion as to the date at which Chaucer wrote the *Clerk's Tale*. If we could assume that the whole *Tale*—exclusive of *Head-Link* and *Envoy*—were written at one and the same time, the reference to the Wife of Bath in v. 1170 would show that the *Clerk's Tale* was written after the *Canterbury Tales* had been planned, and presumably after the Wife of Bath's *Preamble* had been written. The use of the seven-line stanza called 'rime royal' offers no obstacle to this theory, since Chaucer uses this stanza in the *Prioress's Tale*, which was written after 1384, and in the *Envoy to Scogan*, a poem of late date. Nevertheless there are two real obstacles to assigning a late date to the *Clerk's Tale*. One of these lies in the style, which lacks the energetic compression which characterizes nearly all the poems to which definite evidence assigns a late date; and another lies in the repetition of Petrarch's *Pro-emium* in E 41—51 and E 57—63. This repetition is most inartistic, and renders it almost certain that the passage in the *Head-Link*, E 41—51, was written at a later date than the first stanza of the *Tale* (E 57—63). The same may also be true of the two last stanzas of the *Tale* and of the sparkling *Envoy*, all these additions being, on this theory, intended to adapt a poem of early date to the subsequent scheme of the *Canterbury Tales*. See Hendrickson in *Modern Philology* 4.188—189. Also note on 999.

The only certain thing as to the date of the *Clerk's Tale* is, therefore, that it was written after 1373, the date of Petrarch's version of the story.

3. **Were.** Relative pronoun omitted. 'Who should be,' etc. For the simile, compare quotation in note on A 238.

6. 'To everything there is a season, and a time to every purpose under the heaven.' *Ecclesiastes* 3.1. The same text is referred to in E 1972 and D 1475.

7. **as beth.** *As* introduces and perhaps adds emphasis to the imperative. Cf. A 2302, 2325, 2317, 3777 and F 458.

10—11. Skeat quotes Le Roux de Lincy *Proverbes Français* 2.85: *Ki en jeu entre jeu consente.*

16. **termes.** 'Learned words.' Cf. C 311: *in terme*, 'learnedly.'

coloures. 'Rhetorical embellishments.'

figures. 'Metaphors,' 'similes,' 'illustrations.' Cf. *figure* in A 499.

22. **under youre yerde.** 'Under your authority.' Cf. B 1287:

For yet under the yerde was the mayde.

24. **do yow obeisance.** 'Obey you.' Cf. *Genesis* 37.7—8: Your sheaves stood round about, and made obeisance to my sheaf. And his brethren said to him, Shalt thou indeed reign over us?

27. **a worthy clerk.** 'A revered scholar.' For the adjective *worthy*, cf. note on B 4433.

On the authority of this passage it has been confidently and repeatedly asserted that Chaucer actually met Petrarch at Padua. Certain objections to this opinion deserve statement, as follows:

(1). Petrarch or his biographers would almost certainly have mentioned so important an event as a reverential visit from an ambassador of the King of England, had such a visit taken place. This objection was urged by Tyrwhitt (p. lx).

(2). To infer that because the Clerk is represented as meeting Petrarch, therefore Chaucer really did meet him, is hardly more plausible than it would be to infer that because the Knight says he saw certain paintings at Athens, therefore Chaucer himself actually traveled in Greece. See note on A 1918. Hendrickson (*Modern Philology* 4.179—188) maintains—rightly, I think—that the Clerk's reference to Petrarch is only a conventional form of acknowledgment by Chaucer that his *Clerk's Tale* is based on a work of Petrarch. Even if Chaucer had chosen to represent himself as narrating the story of Griselda (instead of *Sir Thopas* or *Melibeus*), and, in his role as a pilgrim, had explained that he had learned the tale from Petrarch at Padua, we should still be uncertain that we stood on historic ground in taking his assurance literally.

(3). Although Chaucer bears some resemblance to the Clerk of Oxford, we must beware of identifying the two. Cf. notes on A 86 and A 285.

(4). A visit to Petrarch could hardly have failed to elicit from him accurate information concerning Boccaccio such as Chaucer lacks. Cf. note on E 31—33.

(5). As Chaucer returned from his first Italian journey early enough to reach England on May 23d, 1373, he is likely to have left Italy before Petrarch's translation of the story of Griselda was written. Petrarch wrote to Boccaccio on June 8th, 1373, in language that suggests that the translation had been very recently executed. See Robinson and Rolfe pp. 191—196.

(6). Chaucer went on diplomatic business to Genoa and Florence. He was absent from England from December 1st, 1372, till May 23d, 1373. It is very unlikely that he found time, amid the pressure of important business, to make the long and difficult detour from Florence to Padua, and thence back to Genoa. This objection was first advanced by Mather. See *Nation* vol. 63 pp. 269, 309, 365; *M.L.N.* vol. 12 pp. 1—11; Root pp. 255—257. I even think it doubtful whether Chaucer had heard

of Petrarch at the time of his first Italian journey, in which case he would have had no incentive for the detour. Observe that in vv. 31—33, there is no description of Petrarch's person or manners.

31—33. The description applies rather to Boccaccio, with whose *Teseide* and *Filostrato* Chaucer was intimately acquainted, than to Petrarch. Petrarch was renowned in his own day, less as a poet 'enlumyning' all Italy than as the father of the revival of classical learning, a movement of which Chaucer had but scanty knowledge. It is certain that Chaucer learned from Boccaccio more of the possibilities of poetic style than from any other single author. Had the English poet known the *Decameron* he might have been similarly indebted to Boccaccio for ideals of artistic prose such as *Melibeus*, the *Parson's Tale*, *Bocce* and even the *Astrolabe* are very far from realizing. It is probable, therefore, that Chaucer attributed the epics to which he—strangely enough, considering their moderate merit—owed so much, to Petrarch, whom he heard of as a great exponent of literature. Nor were these the only works of Boccaccio which he attributed to Petrarch. Not as a matter of conjecture, but as a matter of fact, we find that in B 3515—3516 Chaucer attributes the story of Zenobia to Petrarch, though he actually derived it from Boccaccio. Nor was Chaucer the only person who made mistakes of this kind, for a certain 'Pierre Seigneur de Beauveau, who towards the end of the 14th century made a French prose version of the *Filostrato*, states positively that the Italian work was written by a Florentine poet named Petrarch.' Cf. Lounsbury *Studies* 2.235—236.

31. poete. 'Poet.' < O. F. *poete*, < L. *poēta*, < Early Latin *poētūs*, < Greek *ποιητής*. It is not, therefore, from the Greek *ποιητής* (with an iota), though the dictionaries constantly say that it is.

34. Lynyan. Giovanni di Lignano was professor of Canon Law at Bologna in 1363, and died there in 1383. Tyrwhitt has

called attention to a work of Lignano's on star-craft, which Chaucer would have classed under 'philosophy.' The epitaph of the distinguished Bolognese implies that he was also versed in medicine:

Gloria Lignani, titulo decoratus utroque;

Legibus et Sacro Canone divus erat,

Alter Aristoteles, Hippocras erat et Ptolemaeus.

A *Tractatus de Bello* of his is extant. Nobody has shown that he was connected with the distinctively humanistic work of Petrarch, the revival of classical learning.

41. **with heigh stile.** Chaucer seems to have caught the phrase from the (?corrupted) text of Petrarch. See note on 1148. From v. 18 it should seem that Chaucer understood *heigh stile* to be 'language worthy of a royal audience.'

Petrarch's *Pro-emium* does indeed imitate the stateliness of classical Latin, and the reference to Virgil in his opening sentence is likely to have especially impressed the imagination of Chaucer. The sentence is as follows: Est ad Italiae latus occiduum Vesulus ex Apennini jugis mons unus altissimus, qui vertice nubila superans liquido sese ingerit aetheri, mons suapte nobilis natura, sed Padi ortu nobilissimus, qui ejus a latere fonte lapsus exiguo, orientem contra solem fertur, mirisque mox tumidus incrementis, brevi spacio decursu, non tantum maximorum unus amnium, sed fluviorum a Vergilio rex dictus.

Virgil mentions *Fluviorum rex Eridanus* in *Georgics* 1.482.

45. **Apennyn.** 'The Apennines.' Uninflected plural. Cf. note on B 4041.

55. **conveyen.** 'Introduce.'

56. **this.** For 'this is.' E. Hn. *this*; Dd. *this is*; Pt. Ln. *pis is*.

57—63. Cf. the quotation from Petrarch given in note on v. 41.

68. **yore.** 'For years,' 'for a long time.' < A.S. *geāra*, adverbial genitive plural of *geār*, 'year.'

70. This mention of lords and commons, not occurring in Petrarch, is to be reckoned an English touch to the picture.

commune. A collective noun. 'Commons.' Perhaps it means 'commoner' in *Conf. Amant. Prolog* 1066—1068 :

So that the comun with the lord,
The lord with the comun also,
He sette in love bothe tuo.

82. **leet he slyde.** 'He disregarded.' 'To let slide' is still current in the same sense, in colloquial usage.

85. Petrarch : *quodque in primis aegre populi ferebant.*

86. **flokmeele.** 'Trooping.' Petrarch says : *catervatim.* For the suffix cf. *Astrolabe* 2.38 : *an heer mele*, 'a hair's breadth ;' *Tr.* 5.674 : *stoundemele*, 'hour by hour ;' 'hourly ;' and our modern *piecemeal*. The A.S. suffix is *-mælum*.

87. **that wisest was of loore.** Petrarch : *cui vel auctoritas major erat vel facundia.* It need hardly be said that *auctoritas* means 'importance,' 'influence,' as in classical Latin, without reference to erudition. But Chaucer was misled by his own habit of calling learned works *auctoritees*.

88. **that.** This relative has a double function. Construed with v. 89 it is an objective : 'Whom the lord would best like to have tell' (literally 'that he should tell'), etc. Construed with v. 90 *that* is a nominative, *that* (v. 88) . . . *he* (v. 90) meaning *who* (as in A 44—45) : 'Or else who could set forth such a matter.'

I believe this to be the way in which Chaucer understood his own syntax, but a simpler way of getting at the meaning of the passage is to treat *that* in v. 88 as a conjunction, meaning 'because.'

92. The following speech does not occur in Boccaccio.

humanitee. A Latinism, rendering Petrarch's *humanitas*. In v. 96 Chaucer's more characteristic word *gentillesse* appears.

113. **yok.** Petrarch also speaks of marriage as a yoke : *jugo subjecisse matrimonii.*

127—128. Petrarch : *suscipe, igitur, oramus, eorum preces*

qui nullum tuum imperium recusarent. *Imperium*, as here, for 'command,' 'order,' 'behest,' is chiefly ante-classical and post-Augustan. Augustan Latin generally uses *imperium* for 'authority,' and *imperatum* or *jussum* for 'order' or 'behest.' Would not classical Latin have preferred *recusaremus* to *recusarent*?

133. In short tyme atte leeste. '(Not immediately, but) at the least (i. e. 'at any rate') within a short time.'

134. bisy drede. Petrarch: *molesta sollicitudine*.

155ff. Petrarch: *Saepe filii dissimili* (? read *dissimiles*) *sunt parentum*. *Quicquid in homine boni est, non ab alio quam a Deo est. Illi ergo & status & matrimonii mei sortes, sperans de sua solita pietate, commiserim; ipse mihi inveniet, quod quieti meae sit expediens ac saluti.* This democratic sentiment is worthy to be compared with the long discourse on true nobility in D 1109—1190. *Dissimili*, for *dissimiles*, if it be not a misprint, may have been suggested to the scribe by the *dissimili* in Boccaccio's Italian.

168. Petrarch: *illa, ceu Romani principis filia, domina vestra sit.* This is a loose paraphrase of a sentence used by Boccaccio in describing the wedding of Griselda: *Quivi furon le nozze belle e grandi, e la festa non altrimenti che se presa avesse la figliuola del Re di Francia.* It should seem that Boccaccio took the story from a French source.

199. throop. 'Thorp,' 'village.'

203. After. 'According as.'

207. *oxe stalle.* An allusion to the birth of Christ. Petrarch, less happily, says: *tuguria*, that is 'huts.'

The expression *oxe stalle* occurs also in B 4194 and in E 291. The MSS. read *oxe*, *oxes*, *oysys*, *oxsis* or *ox*. The form *oxë* is undoubtedly to be preferred, giving the requisite number of syllables, and being the legitimate descendant of the A. S. genitive *oxan*. Cf. A 2006: *herte blood*, from A. S. genitive *heortan*. I doubt whether the genitive *oxes* (*ox's*) has ever had much vogue.

We speak of an *ox-stall* or an *ox-cart*; rarely or never of an *ox's stall* or an *ox's cart*.

210. **Grisildis.** Chaucer calls her *Grisildis* and *Grisilde*; Petrarch, *Grisildis* (except in one instance; see note on v. 948); and Boccaccio, *Griselda*. It is a little surprising that the Italian form of the name should be the one generally used, in Modern English, in referring to the story.

211. **vertuous beautee.** 'Beauty of character.' Petrarch's *pulchritudo morum*, as contrasted with her being *fair ynogh to sighte* (v. 209), Petrarch's *forma corporis satis egregia*.

212. Petrarch: *adeo speciosa ut nihil supra*. For the idiom cf. F 734 and note thereon.

213. **pourelliche.** 'In poverty.'

215. This epigram does not appear in Petrarch. The whole description of Griselda's virtues is lacking in Boccaccio!

223. **A fewee sheepe.** The French play of 1395 introduces shepherds into several scenes of comic intention. The Spanish play of Navarro designates Griselda as *Pastora*, 'a shepherdess.' There is thus an interesting relation between our story and the later pastoral drama.

Petrarch says: *pauculas eius oues pascebat, et colo interim digitos atterebat*.

spynnynge. By a law (? of Massachusetts) passed in 1642, selectmen were ordered to see that children who were set to keep cattle be set to some other employment withal, such as spinning upon the rock, knitting, weaving tape, etc. In Scotland at this time, the boys used to knit more frequently than the girls. *Spinning upon the rock* means 'spinning with the *rock* or distaff.' See Trumbull: *History of Northampton, Massachusetts*, vol. 1 p. 29.

224. **wolde.** (Literally) 'wished,' hence used of customary action. So *would* in Modern English. Cf. note on F 224.

227. **seeth.** 'Boiled.' A strong preterit. Petrarch says: *praeeparabat*.

230. obelsaunce diligence. Both words mean 'kind office,' 'attention.'

232—234. These three lines, together with 244—245, come closer to the O.F. *Fabliau* printed by Clouston than to either Petrarch or Boccaccio. The *Fabliau* says: Often in going to the chase he stopped and looked at her; and in his heart he had already decided that if ever he did marry, it would only be Griselda.

242. hath. So Hn. and Gg. On the other hand E. *hadde*; and Dd. Cp. Pt. Ln. *haue*.

243. he. 'He himself.' Emphatic and contrasted with *the peple* in 242.

Boccaccio says nothing of the virtues of Griselda attracting Walter, but merely that she was handsome and that he thought he could live with her comfortably: *e parendogli bella assai, estimò che con costei dovesse potere aver vita assai consolata*. Chaucer describes her way of life in close accord with Petrarch, and so to a less extent does the *Fabliau*.

254. asure. 'Azure,' 'blue.' This word is Chaucer's addition to the story, doubtless made, as Skeat suggests, for allegorical purposes. See note on F 644—646.

257. An awkward device, but occurring in both Petrarch and Boccaccio. How did they know that the maid was sufficiently like Griselda for the same dress to fit both?

hire stature. So E. Cp. Ln. Dd.; Hn. *hir stature*; Hl. (wrongly) *hire of stature*.

260. The time of undern. Petrarch says: *hora jam prandii aderat*. In v. 981 we have *Abouten undern* for Petrarch's *hora tertia*. In both cases I believe that *undern*, like *hora tertia*, means primarily 'the period from 9 A.M. to 12 M.;' and in both cases the reference is to the beginning of the period, 9 A.M., rather than to the end. *Undern* in the sense of 9 A.M. occurs in *Morte Arthure* vv. 462 and 2840, where we hear of the ringing of *undern*, an apparent reference to the nine o'clock bell also

called *prime*. See note on C 662. In B 4412, *undern* apparently refers to the end of *undern*, that is 12 M. See note on B 4412.

Much valuable information concerning *undern* is given in E.D.D. Whatever may be the real origin of the word, it was unquestionably associated, by popular etymology, with *under* and *yonder*. The Lancashire forms *oandurth*, *yeandurth*, *yoandurth*, suggest the form *underade* found in *Seryn Sages* 297, though the resemblance may be accidental. Ulfilas translated ἀγοστον in *Luke* 14.12 by *undaurni-mat*. See further Kluge in *Englische Studien* 20.334, though I am by no means sure that his explanation of the original meaning is correct.

265. *deintevous*. 'Dainty.' Cf. *plentevous*, 'plentiful,' in A 344.

266. *That*. 'That which,' 'whatever.'

as fer as last Ytaille. This looks like a Latinism, equivalent to *usque ad ultimam Italiam*, and is perhaps so to be understood. But no such phrase occurs in Petrarch, and some of the scribes understood *last* to be a verb, meaning 'extends,' 'reaches.' Dd. reads *lasteth*, and Pt. *lastep*.

270. *bachelrye*. A collective noun derived from *bachelor*. See note on A 80. The meaning is: 'Retainers,' 'retinue.'

288. *Thressshfold*. 'Threshold.' In *Ywaine and Gawin* 3222 we have *thriswald*.

302—303. Petrarch: *Venientem seniculum, manu prae-hensum, parumper abstraxit, ac submissa voce, 'Scio (ait) me Ianicola charum tibi,' etc.*

312—313. *and specially therfore, Tel me that poynt*. Petrarch: *unum tamen nominatim nosse velim*. Cf. Chaucer's frequent use of the Latinism *namely*, for 'especially.'

350. *yow avyse*. He gives her words in which it will be courteous for her to refuse him, if she wishes to refuse. When the King of England refused a petition the formula was: *Le roy s'avisera*.

320. Scan thus:

Is ás | ye wól' | n'ayéyn | es yóur' | liky'nge.

375—376. Petrarch, more felicitously, makes the matrons tender and zealous in the work: *quod a matronibus circumstantibus ac certatim sinu illam gremioque foventibus verecunde ac celeriter ad impletum [sic] est.* Our incorrigible friend Boccaccio says: *e in presenza di tutta la sua compagnia e d'ogni altra persona la fece spogliare ignuda.*

388. Upon an hors snow-whit. Petrarch: *niveoque equo impositam.*

391. conveyed. 'Escorted.' Petrarch: *comitante caterva.*

409. thewes. According to N.E.D. always used in English of qualities of the mind prior to the 16th century, except *Layamon* 6361, where *theawe* has the modern meaning of 'sinew.'

421—422. The corresponding passage of Petrarch, as given in the *Originals and Analogs*, reads: *Sic Gualtherus humili quidem sed insigni ac prospero matrimonio, honestatis.* This is likely to have been the reading of Chaucer's copy, but Hendrickson acutely conjectures that Petrarch wrote *honestatus* for *honestatis*.

424. outward. 'Outside his home.' Petrarch: *extra vero summa cum gratia hominum vivebat.*

grace. A Latinism, translating *gratia*. It means 'favor.'

428—429. homlynesse. Petrarch: *Neque vero solers sponsa muliebria tantum haec domestica.* This establishes the reading *homlynesse* found in Cp. and Ln. as against the *humblenesse* found in E. Hn. Pt. and Dd.

the feet of wyfly homlynesse. 'The duties of a woman in her home.'

431. Petrarch: *sed, ubi res posceret, publica etiam obibat officia.*

444. Knave child. *Knave* is Chaucer's customary word for 'boy.' See note on C 670.

460—462. This sentiment does not occur in Petrarch.

461. Tassaye. So Hn. B. Gg.; E. Dd. Cp. *To assaye*; Pt. Ln. *To assaie.*

508. Whether we are to read *thee* or *ye* is a difficult ques-

tion. But the familiar form *thee* is so unlike the extremely respectful language of Griselda that I prefer to read *ye*, and to regard this as an early instance of the now common confusion between the subjective and objective cases of the pronoun. E. reads *thee*, with *wel yee* in the margin; Hn. *thee*, with *wel ye* in the margin. These scribes seem to have corrected the passage in the interests of grammar, without quite daring to suppress the original *ye*. The other MSS. read thus: Dd. Pt. Hl. *ȝe*; Cp. Ln. B. *ȝe*; Gg. *thee*. The characters *ȝ* and *p* might easily be mistaken one for another.

511. Gg. *tyl*; E. Hn. *to*.

516. Time is frequently measured by the distance one might walk during the given period. Compare the following:

A 3637: They sitten stille, wel a furlong way;

A 4199: This John lith stille a furlong wey or two;

Anelida 328: And if I slepe a furlong wey or tweye;

Earl of Toulouse 322—323:

They had stonden but a whyle,

The mountaunce of halfe a myle;

King of Tars 590—591:

And heold up his hondes tweyn,

The mountaunce of fyve myle;

Conf. Amant. 4.689:

And thogh I stonde there a myle.

In *Havelok* 2614—2615 time is thus reckoned:

ȝat ȝei wore on a litel stunde

Grethet als men mithe telle a pund.

519. **sergeant.** 'Servant.' Petrarch calls him *satelies*, a word which in Cicero has a contemptuous or sinister signification.

525. **stalked hym.** The *me*, *him*, etc., sometimes found after verbs of motion were originally datives.

529. **y-feyned.** 'Evaded,' 'shirked.' Cf note on 970.

534. **And spak namoore.** Subject omitted. Cf. 1057 and F 1620.

Petrarch: 'jussus sum hanc infantulam accipere;' atque eam hic sermone abrupto, quasi crudele ministerium silentio exprimens subticuit.

535. cheere. 'Show,' 'gesture.' In F 103 it means 'gesticulation.' In A 747, 'entertainment.' But oftenest it means 'face,' 'mien,' 'appearance.' < O.F. *chiere, chere*, 'face;' = Spanish *cara* 'face;' < L. *caram*, first found in 6th century African poet Corippus: *Caesaris ante caram*. Unknown to Italian and Wallachian, and unconnected with Greek *κέφα*, 'head.' See N.E.D.

540. diffame. 'Reputation.' Cf. Froissart 5.308.27—28: *se il n'estoit sans diffame de reproce*.

541. suspect his face. Petrarch: *suspecta facies*. 'His look was suspicious.' *Suspect* is precisely equivalent to *suspicious* in 540.

550. moste. 'Might.' A rare usage, but found in *Conf. Amant.* 8.395:

He preith he moste his dowhter have.

556. Petrarch: *ac signum sanctae crucis impressit*. Cf. note on v. 679. In neither of these places does Boccaccio mention the cross.

557. mote thou. So Dd. and Cp.; Dd. *mot thou*; Cp. *mote pou*; Pt. Ln. *mot pou*. With this reading the meaning is: 'Mayst thou be blessed of that father who died for us,' etc.

E. reads *moote he*; Hn. Gg. *mote he*. This reading makes *blessed mote he* be a parenthetical exclamation.

570. forbede. 'Forbid,' 'shall forbid.' I cannot but prefer this present subjunctive *forbede*, found in Pt., to the *for-badde* of Ln. and the *forbad* of the remaining six printed MSS.

577. point for point. 'In detail.' *Fro point to point* occurs, in this sense, in *Conf. Amant.* 6.2321; 7.202; 8.1228.

583—585. Petrarch: *obvolutam pannis, cistae iniectam, ac iumento impositam*.

lappe. 'A cloth.' The related Middle English *wlappen*, 'to

wrap,' seems to show that originally the word began with a *wl*-. See note on B 4243. Chaucer's noun *lappe* is extant in the Modern English *burlap* (for *burel-lap*). With the verb *wlappen* cf. Milton *L'Allegro* 136.

588. *whenne*. 'Whence.' So in *Conf. Amant.* 4.578:

Ne whider I schal, ne whenne I cam.

590. Petrarch: *quae illic Comiti de Panicio nupta erat*. Further on Petrarch calls the husband *Panicus Comes*. In one place Boccaccio calls him *uno de' conti Panago*, and in another *il conte du Panago*. In the *Fabliau* we have the Count and Countess d'*Empêche*. I know nothing more about the name, but suspect that in Boccaccio's source it was a French dignitary and that his home was at Boulogne, in France, rather than at Bologna, in Italy.

602. *ever in oon*. 'Always in one and the same state,' 'invariably.'

613. *Ful gracious*. 'Very handsome.' Petrarch: *legantissimum*. Cf. *Twelfth Night* 1.5.245—246:

And in dimension and the shape of nature

A gracious person.

617—618. Petrarch: *Quo nutrici ab urbe post biennium subducto*, etc.

624—625. Petrarch: *et olim (ait) audisti populum meum aegre nostrum ferre connubium*. *Sikly berth* is the most striking Latinism in the whole *Tale*.

663. *Al youre plesaunce I holde*. 'I observe all your pleasure,' 'I keep all your commandments.'

ferme and stable. Predicate after *holde*; or, less probably, attributive with *I*. In either case the phrase may be rendered into Modern English by adverbs, thus: 'faithfully and unflinchingly.'

666—667. 'Death is a small price to pay for the happiness of having loved you.' Or 'Death is feeble compared with my love for you.' Cf. F 582 and note thereon.

671. **with drery contenance.** 'With sorrowful air,' or 'bearing.' *Contenance* was originally used of gesture or bearing rather than of facial expression.

673. **ugly.** '(Physically) ugly.' The same idea is conveyed in 541 by *Suspect his face*.

679. Petrarch adds: *signansque eum signo crucis*.

687. 'The longer he observes her, the more he wonders.'

704. **a stake.** Cf. *Macbeth* 5.7.1—2:

They have tied me to a stake; I cannot fly,
But bear-like I must fight the course.

But it is not certain that Chaucer was thinking of bear-baiting.

Dd. Cp. Pt. Ln. *a*; E. Hn. Gg. *that*. The inferior reading *that* was caught from the *that* in the next verse.

722. **the sclaudre of his diffame.** 'His scandalous reputation.'

736. **twelf yeer.** A common age for the marriage of a girl in Chaucer's time. Cf. D 4—6:

For, lordynges, sith I twelf yeer was of age,
(Y-thonked be God, that is eterne on lyve !)
Housbondes at chirche dore I have had fyve.

738. **message.** 'Messengers.' A plural, translating Petrarch's *nuncios*, and co-ordinate with *hem* in 739. The court of Rome was advised of Walter's purpose (*Enformed of his wyl*) but would hardly have received his commands, so that *hem* (v. 739) cannot refer to that court.

Clear cases of the uninflected plural of nouns in palatal or 'soft' *g* (*ge*), are rare. But cf. *Kyng Alisaunder* 7797:

Two and sixty divers langage;
and *Morte Arthure* 2355:

Bekende them the caryage, kystis and oper.

In F 613 Chaucer probably wrote *cage*, and in C 291 *luge*, intending a plural in each case. See notes on those passages. It is also possible that *viage* in A 77 is a plural, meaning 'travels.' The latitude which allows Chaucer to use a singular in many

cases where Modern English prefers or requires a plural adds to the difficulty of determining some of these points.

Phonetically the uninflected plural of nouns in palatal *-ge* is an extension of the principle which originated or permitted the uninflected plural of nouns in a sibilant : *s* or *ce*. In F 273 we have *fyssh* used as a plural, *-ssh* being an unvoiced palatal. The *-ge*, in *message*, is a voiced one.

753. wo. An adjective. Cf. *Child Ballads* 3.23 :

‘Alas ! treason,’ cryed Alyce,
‘Euer wo may thou be !’

Also *ibidem* 2.86.16 :

And Child Waters was a woe man, good Lord,
To ssee Faire Ellen swime.

792. ‘Truly, Griselda, I was well pleased.’

799. Petrarch : *non mihi licet, quod cuilibet liceret agricolae*.

Cf. *Hamlet* 1.3.16—24 :

but you must fear,
His greatness weigh’d, his will is not his own ;
For he himself is subject to his birth :
He may not, as unvalued persons do,
Carve for himself, for on his choice depends
The safety and health of this whole state,
And therefore must his choice be circumscribed
Unto the voice and yielding of that body
Whereof he is the head.

814—826. Petrarch : *Contra illa, ‘Ego (inquit) mi domine, semper scivi, inter magnitudinem tuam & humilitatem meam nullam esse proportionem, meque nunquam tuo, non dicam, coniugio, sed servitio dignam duxi, inque hac domo, in qua tu me dominam fecisti, Deum testor, animo semper ancilla remansi.’*

817. *it is no nay*. The phrase occurs again in v. 1139. It is common in the English ballads.

836. *clene in body*. She had never known a man.

clene in herte. Her thoughts were as pure as her actions.

Clene is constantly used in Middle English of moral purity. We have here no reference to physical cleanliness.

852—854. This pathetic little outburst does not occur in Petrarch. Neither does the following stanza.

857—858. Cf. the following stanza from an old song given in Child *Ballads* 4.92—93 :

O waly, waly! but love be bon[n]y
A little time, while it is new ;
But when 'tis auld, it waxeth cauld,
And fades away like morning dew.

866. feith and nakednesse. Petrarch : *neque omnino alia mihi dos fuit, quam fides et nuditas*. This establishes the reading as I have given it. B. *mekenesse* for *nakednesse* ; Dd. *filthe* for *feith* ; both wrongly.

871—872. Petrarch : *nuda ex domo patris egressa, nuda itidem revertar*. Suggested to Petrarch by *Job* 1.21 : Naked came I out of my mother's womb, and naked shall I return thither. Nothing like this occurs in Boccaccio's version.

890. Boccaccio makes the by-standers plead for a gown (*una roba*) for Griselda, as well as the shift (*camicia*). Walter's refusal of this decent request is an added touch of brutality in Boccaccio's version. The *Fabliau* says : 'Griselda left all her beautiful dresses, her jewels, and head-ornaments, and putting on her rustic clothes returned to her own village.'

894—901. This is one of the very few places where Petrarch's Latin is more beautiful than Chaucer's English. Petrarch says : *illa coram cunctis sese exuens, solam sibi retinuit camisiam, qua contacta, nudo capite, pedibusque nudis, coram cunctis egreditur, atque ita prosequentibus multis ac flentibus fortunamque culpantibus, siccis una oculis, et honesto veneranda silentio, ad paternam domum remeavit*.

902—903. Found neither in Petrarch nor in Boccaccio.

Cf. *Job* 3. 3: Let the day perish wherein I was born, and the night in which it was said, there is a man child conceived.

Also *Inferno* 3.103—105:

Bestemmiavano Iddio e lor parenti,

L'umana spezie, il luogo, il tempo e il seme

Di lor semenza e di lor nascimenti.

lyves. 'Living.' Genitive for an adjective. Cf. *shames deth*, 'death of shame,' 'shameful death,' in B 819 and E 2377.

908. disparage. 'Unequal marriage,' 'misalliance.' O. F. *parage* means 'lineage.'

911. Ageyns. 'To meet.'

927. delicaat. 'Given to pleasure,' 'faint.'

935. clerkes. A large proportion of the scholars of the Middle Ages were monastics, and monasticism (which was of Hindu origin, passing into Europe apparently through the Jewish sect of the Essenes) did not set a high value on woman.

936—938. This sentiment is not found in either Petrarch or Boccaccio.

948. Here the name is *Griselda* in the Latin of Petrarch. Perhaps this is a corruption due to the scribe's having known the Italian of Boccaccio. Cf. *dissimili* for *dissimiles* in note on 155ff. The rime shows that Chaucer wrote *Grisildis*.

958. 'Be seated and attended to according to his rank,' or 'estate.'

960. Petrarch: *foeminas ad hoc opus idoneas non habeo*. This favors the reading *wommen* (E. Hn.) or *wemen* (Gg.) rather than *womman* (B. Dd. Cp. Pt. Ln. Hl.). But may not Chaucer's copy of Petrarch have read: *foeminam . . . idoneam*, and his autograph of the *Clerk's Tale*: *womman*?

suffisaunt. 'Suitable,' 'capable,' 'competent.' Petrarch's *idoneas* (? or *idoneam*). Cf. *Merchant of Venice* 1.3.14—16: my meaning, in saying he is a good man, is to have you understand me, that he is sufficient.

966. This command that *Griselda* shall assist in preparing

for the wedding of one who is to take her place, is paralleled by the conduct of Child Waters, who, in one version of the ballad, commands Fair Ellen to bring him another mistress, a command that is promptly obeyed. In *The Nut-Brown Maid*, the lover tests the devotion of his mistress by telling her that he has another mistress, whereupon the Nut-Brown Maid protests that she herself will be a devoted servant to this new mistress. In the ballad of *Fair Annie* one mistress makes room for another in the same spirit. Such examples of submission agree, in a way, with the ethical ideals of medieval authors, who constantly exalt one virtue at the expense of all others, and who habitually lean toward authority rather than toward freedom.

967. *that*. The use of *that* to introduce a quotation in direct discourse (*oratio directa*) occurs, for example, in A 1163—1164:

Wostow nat wel the olde clerkes sawe,
That 'Who shal yeve a love-re any lawe?'

But in the present speech the introductory *that* does not begin the quotation. It comes after *Not only, Lord*, which is part of Griselda's speech.

970. *feynyng*. 'Evasion,' 'shirking.' Cf. *y-feyned*, 'evaded,' 'shirked,' in v. 529.

In the present verse Cp. and Hl. read *feynyng*; E. Hn. Dd. *feyntyng*; Gg. *feyntynge*; Ln. *feynteinge*; Pt. *foyntise*. Fainting is a physical process; shirking a moral one. The latter gives much the better sense. The majority of the scribes misunderstood the unusual sense of *feynyng* and emended it to *feyntyng* (variously spelled). The Pt. scribe saw that a moral process was referred to and emended the *feynyng*, which he did not understand, into *foyntise* ('cowardice'), a word which he did understand.

972. *the goost withinne myn herte*. Cf. A 2765, and 2803—2805; also note on the latter. The *Early South English Legendary* embodies in the account of St. Michael a popular treatise on science, wherein we are told that there are, in man,

three souls : in the liver, one which is merely the power of growth ; in the heart, one which gives us life and our five wits ; and in the brain, one which alone is immortal. It is unlikely that Chaucer's psychology is so specific.

With the present passage cf. *Tr.* 4. 1620 :

The pure spirit wepeth in myn herte.

978. **shake.** The Latin of Petrarch suggests that Chaucer may have meant 'shake the beds and mattresses.' Petrarch says : *servilia mox instrumenta corripiciens, domum verrere, mensas instruere, lectos sternere, hortarique alias coeperat.* But Chaucer may have had in mind carpets, which were used at this time in Italy, though rarely, if at all, in England.

981. **Abouten undern.** Petrarch : *Proximae lucis hora tertia.* See note on 260.

995—1008. In the E. MS. the word *Auctor* is inserted in the margin. Ten Brink believed this passage to be of later date than the rest of the *Tale*, an opinion for which there is no sufficient evidence. Cf. *History of English Literature* 2. 123.

999. **a jane.** 'At the cost of a jane.' A *jane* was a small coin of Genoa (< O. F. *Jannes*, 'Genoa'). Chaucer had Genoa for his objective point on his first Italian journey (A. D. 1373). We do not know that he ever saw the city again. Is it not just possible that the mention of a *jane* in this passage is due to the *Clerk's Tale* having been written while the experiences of the first Italian journey were fresh in Chaucer's mind ?

1016—1018. Petrarch : *Dehinc caeteros dum convivas laeta facie & verborum mira suavitate susciperet, & immensam domum multa arte disponderet.*

konnyngly. 'Skilfully,' 'discerningly.' Translates Petrarch's *multa arte*.

1022. 'They praise her prudence, as that of a worthy (well-born) person.'

1039. **mo.** 'Others.' A plural. The hint is extremely delicate.

1048. over al. Generally means 'everywhere,' like German *überall*. But here the sense is rather 'at all times,' 'always.'

1054—1055. I place a period after *assayed*, and a comma after *arrayed*. This makes better sense, I think, than a comma after *assayed* and a period after *arrayed*.

1085. bothe. Dative of the indirect object: 'She bathes the visage and the hairs of both' (the children).

batheth. Hn. *batheth*; Cp. *baþeþ*; Gg. *bathith*; Ln. *bapes*; Hl. *balhis*; E. Dd. Pt. *bathed*; Pt. *baped*. The present is far more agreeable to my ear than the preterit.

1098. Hath doon yow kept. 'Hath caused you to be kept,' or 'preserved.' The same construction occurs in A 1913. Cf. also *Conf. Amant.* 1.3153:

For I have ofte herd you seid.

1103. arace. 'Tear away.' < A.F. *aracer*, < L. *abrādicāre*.

1110. contenance. 'Self-command,' 'composure.'

1112. cheere. 'Tenderness' (as expressed in their actions or gestures). Cf. note on 535.

1131. worthleste. 'Highest of rank.'

1140. yoore. 'Of old,' 'of yore.'

1148. with heigh stile. In the margin of E. occurs a quotation from Petrarch: *Hanc historiam stilo nunc alto relexere visum fuit*. The same words, with unimportant variations, occur in the margin of Hn. Probably Petrarch wrote *alio* for *alto*, and merely wished to indicate that his Latin differed from the Italian (*stilo volgari*) of Boccaccio. Chaucer seems to have caught his phrase *heigh stile*, in the first instance, from the (presumably) corrupt reading *stilo alto*. For a discussion of the subject, see Hendrickson in *Modern Philology* 4. 188—192. An authoritative text of Petrarch's story, with a collection of the variant readings of the MSS., might throw considerable light on the history of Chaucer's *Tale*.

1151. in gree. 'In good part,' 'thankfully.' < L. *in grā-*

tum, 'as a grateful (welcome) thing.' It came into Middle English through the O.F.

sent. Present tense. The preterit, *sente*, occurs in some MSS. without either rime or reason.

1154. pistel. 'Epistle.' This curious aphetic form occurs in D 1021, where however it means 'message.' Chaucer refers in the present passage to the *Epistle of Saint James* 1.13—14: Let no man say when he is tempted, I am tempted of God: for God cannot be tempted with evil, neither tempteth he any man: But every man is tempted when he is drawn away of his own lust, and enticed.

1167. alayes. 'Alloys.'

1171. secte. (Literally) 'following,' hence 'company,' 'kind.' Cf. *H.F.* 3.342:

Him of secte Saturnyn.

Also Froissart 2.240.2: *li Espenssier et lor secte furent mort.* The modern sense of 'company of fellow-believers' occurs in F 17.

1177. Of every unreasonable feature of the *Clerk's Tale* Chaucer has made himself the definitive critic in these following stanzas of elegant raillery. Incidentally we may remark that nowhere else has he been so successful in his experiments at intricate rime.

1182. Grisildis. Probably a plural.

1188. Chichevache. The name means 'lean cow,' (O. F. *chiche vache*). An old fable—according to Skeat, it is of French origin—describes a monstrous cow named *Chichevache*, who feeds exclusively upon patient wives and is, consequently, very thin. A later version of the story introduces a second cow, *Bicorne* ('Two-Horn'), who adopts the more prudent course of feeding on patient husbands and consequently grows fat! There is an article on the subject by Bolte in *Archiv* 106.1—18. Another article occurs in a somewhat later volume of the same periodical, but I am not able just now to put my hands on it.

1192. governaille. 'Government.' Cf. *Brus* 16.357—358:

Of the marchis than had he
The gouernale and the pouste.

1199. *egre*. 'Fierce.'

1204. *aventaille*. The movable front part of the helmet consisted of two pieces. The vizor, or upper piece, permitted a man to see, and the ventail, or lower piece, allowed him to breathe. They both turned on pivots. The vizor could be raised alone, or both could be raised together. In early times the ventail was attached in some way to the hauberk (cf. *Chanson de Roland* 1293 and 3449) and I am by no means sure that Chaucer's coupling *brest* with *aventaille* is not due to his having had this arrangement in mind.

THE SQUIRE'S TALE

(vv. F 1—672)

The immediate original for this *Tale* is likely to have been a French version of a Tartar romance. The presumption that the version was in French rests largely upon the cosmopolitan character which that language already possessed. If the Hn. MS. gives the true reading for vv. 299—300, we have there a striking Gallicism, which strengthens the case for a French model. But that this original was a Tartar romance, into whatever language translated, is overwhelmingly probable. The scene of the story is laid in medieval Tartary. Cambyuskan and Cambalo are Tartar names. (See notes on vv. 12 and 31.) And magical objects similar to those of the *Tale* seem to have occurred in the traditions of Tartar territory from time immemorial down to the present.

In Plato's *Republic* (2.3), for example, we are told how Gyges, King of Lydia, found in a subterranean cavern a brazen horse. This was hollow, and inside it Gyges found a ring and a sword. The ring had magic properties, rendering the wearer invisible whenever he wished. This story, no less than that of the Colchian ram with the golden fleece (to win which Jason yoked and drove brazen bulls), suggests that at a very early date romances of metallurgy wandered into Greece from what was afterward Tartar territory. Before leaving Greek mythology it is worth mentioning that Hephaestus is attended by feminine figures made of gold and endowed with life and motion (*Iliad* 18.417—421); that Daedalus flies with artificial wings; that the Colchian Medea rides in a chariot through the air (Euripides *Medea* vv. 1321—1322); and that Bellerophon rides the winged horse Pegasus.

Gibbon (Chapter 64) says: 'The ambition of Temujin [Gen-

ghis Kaan] condescended to employ the arts of superstition; and it was from a naked prophet who could ascend to heaven on a white horse that he accepted the title of Zingis, the *most great*, and a divine right to the conquest and dominion of the earth.' I have not been able to follow this interesting clue, which clearly brings Cambyuskan into association with an air-sailing horse. A horse of similar power appears in a folk-tale of the Magyars, a race linguistically allied to the Tartars. See note on vv. 340—342.

Lastly, it is worth observing that the Turkish tale of a magic horse of gold, written toward the end of the 18th century, is considerably more like the *Squire's Tale* than are the various Arabian tales of which so much has been made in the search for Chaucer's source. The Turkish tale is described and in part recounted by Clouston in his *Magical Elements* pp. 416—418.

Thus, while analogs to the magical elements of the *Squire's Tale* have been found in nearly every quarter of Asia and of Europe, there is warrant for the presumption that Tartary, the scene of Chaucer's story, was the source of his materials. There is even reason to believe that the story was indigenous to Tartary and not borrowed by the Tartars from Greece or India, as at first might appear.

From what has been said it would appear, at least, that Chaucer's Tartar romance perpetuated features of prehistoric tradition, originating, no doubt, when the craft of the smith, metallurgy, was invested with superstitious awe. From Chaucer's *Tale* and the statement of Gibbon already quoted we may reasonably infer the existence of a Genghis cycle of romance (similar to the cycles of Alexander and Charlemagne) into which, no doubt, prehistoric elements were adopted. Evidence favors the assignment of a late date to the particular romance which Chaucer proposed to follow. Note especially the selection of Sarrai, the seat of the Golden Hord or Kipchak

Tartars, as the capital of Genghis. The Golden Hord became independent in 1260. Sarrai would hardly have been transformed into the legendary capital of Genghis until at least fifty years later. I believe that the reign of Usbeg, the greatest of the Kipchak Kaans (A.D. 1312—1340), is the most likely date. Note in particular the complimentary tone in which Chaucer (vv. 17—18) speaks of Cambyuskan's loyalty to the faith to which he was born. I cannot but suspect an insinuated compliment to Usbeg, whose fidelity to Islam was the more praiseworthy to the native poet and the more palatable to his Christian translator because of the exceptional favor which Usbeg showed to the Christians.

The exceptional interest of the problem has tempted me to express conjectures for which the evidence is extremely tenuous. If real progress is to be made here, I believe it is of the greatest importance for the investigator to master the things of Tartary. From this, the natural and obvious course, investigators have been generally diverted by the premature conjectures of Warton.

I have read *Li Roumans de Cléomadès* very carefully, with especial heed to anything that might indicate that Chaucer was acquainted with the poem. I reach the conclusion that he was entirely ignorant of it. Had Chaucer known a romance involving elements so like his own, and written in a style so excellent as that of the *Cléomadès*, he would almost certainly have imitated it in such a way as would leave no doubt about the matter. I do not find that Chaucer has done so. That Chaucer, on the contrary, did know the *Cléomadès* is argued by Jones in M.L.A.N.S. vol. 13 pp. 346—359.

In vv. 5442—5652 of the *Cléomadès*, the princess Clarimonde, left alone in a desert place, solaces herself with song. The magician Crompart overhears her and inveigles her into mounting a wooden horse and carries her off. The resemblance of this episode to the plot of *Comus* is noteworthy. Was Milton acquainted with the *Cléomadès*?

Thus far I have assumed that Chaucer's *Tale* is based on a single romance. It is, however, necessary to suggest that the *Tale* may easily have been designed to weld a number of romances into one. In any case Chaucer's plan must have been an extensive one, far too extensive for a *Canterbury Tale*. And I fancy, therefore, that the *Tale* was conceived and written before the design of the *Canterbury Tales* had been taken up, or the *Prolog* to those *Tales* written. The matter of Tartary on which the *Tale* was to have been based is not unlikely to have been used also for the Oriental coloring of the *Knight's Tale*. If so, I am inclined to assign the *Squire's Tale* to a date before that of the *Knight's Tale* (1381, Old Style). The principal objection to this conclusion seems to lie in vv. 73—75, which have been taken to indicate that the narrator is one of the *Canterbury pilgrims*. I cannot see that such is necessarily the implication of those verses. See note on v. 73.

On the contrary, it may be urged that occasionally the language of the *Squire's Tale* betrays the preoccupations of a rhetorician, which would hardly have been the case had the *Tale* been originally intended for our lusty Squire. It is indeed mentioned (A 95—96) that the Squire wrote and made songs, but this hardly refers to the composition of long epics.

I have already hinted that we have a romance of metallurgy. I believe that the Tartar author was quite as desirous to glorify the craft of the smith, as to sing the loves and battles of princes. According to Rubruquis (Chapter 19) Genghis himself was originally *faber*, 'a smith.' Bridges (1.369 foot-note) thinks that this story is likely to have originated in a confusion of the name *Temujin* with Turkish *temurji*, 'a blacksmith.' But it is also worth observing that the praise of the smith is scattered wide throughout the monuments of primitive poetry. Homer tells of the forge of Hephaestus, and of the armor of Achilles, and early Teutonic poetry teems with references to Wayland.

The *Squire's Tale* has been a favorite with the English poets. Spenser wrote a continuation of it, though not very successfully (*Faerie Queene* 4.2—4). Milton invoked

him that left half-told
The story of Cambuscan bold,
Of Camball, and of Algarsife,
And who had Canace to wife,
That owned the virtuous ring and glass,
And of the wondrous horse of brass
On which the Tartar king did ride.

Shakspeare seems not seldom to have alluded to it or to have borrowed its language, as I have endeavored to show in my notes. Shelley introduced into his *Revolt of Islam* (6.43) a 'Tartar steed' with 'brazen rein.' (See also note on v. 393.) Warton and Coleridge have, in different ways, done homage to a tale which seems to hold the gorgeous East in fee.

9. **Sarray.** Near the modern Tsarev, on the Akhtuba branch of the Volga. It was one of the chief cities of the Golden Hord.

10. **werreyed Russye.** The wars which Batu Kaan, the grandson of Genghis, waged against Russia were very destructive. Later there were frequent revolts of the Russians against the oppressive taxation of the Tartars. Rambaud 1. 123ff.

12. **Cambyuskan.** Temujin (A.D. 1162—1227), surnamed Genghis Kaan or 'most mighty ruler.' He is called *Camiustan* by Friar Ricold.

17. **secte.** See note on E 1171. The Tartars were converted from paganism to Islam about A.D. 1272. Usbeg (A.D. 1312—1340) had leanings toward Christianity. All the Tartar princes were tolerant in religious matters.

20. MS. E. reads:

And pitous and lust alwey yliche;
and Hn. MS. reads:

Pietous and Iust and euere moore yliche.

The best emendations are either to read as in E., but for *pitous* read *pietous*; or to read as in Hn., but for *Pietous* read *Pitous*.

22. **centre.** An astronomical 'center,' whatever that may be. See note on F 1273ff.

24. **bachelor.** 'Squire.' See note on A 80.

29. **Elfeta.** So given in MSS. Hn. Dd. and B.; E. *Elpheta*; Cp. Pt. Ln. *Eltheta*; Hl. *Elcheta*. The name seems to be a feminine diminutive of *elf*, coined by Chaucer. Probably Elfeta was a fairy. In a Spanish legend the hero, Iniguez Guerra, has a fairy mother. She is very beautiful, except that one of her feet is like the foot of a goat. She bridles for Iniguez, the horse Pardallo, who ran without a rider in the mountains, and tells Iniguez he must give the horse neither food nor water, nor must he unsaddle him nor unbridle him nor put shoes on his feet; and that in one single day (cf. v. 116) the demon steed will carry him to Toledo. See Clouston *Magical Elements* p. 463.

Spenser has a fairy mother, not for Cambalo (or, as Spenser calls him, Campbell), but for his opponent and later friend Triamond. See *Faerie Queene* 4.2.44—53.

30. **Algarsyf.** Possibly corrupted from *Iaroslav*, a name of frequent occurrence in the Russian house of Rurik.

31. **Cambalo.** Probably Kambala the son of Kublai, and elder brother of Teimur who succeeded Kublai. The romance commits an anachronism in making him the son of Genghis. See Manly.

33. **Canacee.** This name is probably taken from Ovid's *Heroides* 11.

37. Chaucer frequently speaks apologetically of his own English. Cf. A 1460, B 49, *L. G. W.* 66—67 (B-text). In B 4430—4456, the urbanity of style is probably an indication that the story was not originally written for a Canterbury pilgrim, and the same inference may be correct for the present passage.

39. **colours.** See note on E 16.

45. **the feeste of his nativitee.** For a full description of the Kaan's birthday festivals, see Yule's *Polo Book* 2 Chapter 14. It was the custom for the Kaan to receive magnificent gifts from all his vassals on these occasions.

45—46. **He leet Doon cryen.** 'He caused them to proclaim the feast.' Cf. Gower's description of the feigned madness of Ulysses *Conf. Amant.* 4.1834—1837 :

He tok a plowh, wher that it stod,
Wherinne anon in stede of Oxes
He let do yoken grete foxes,
And with gret salt the lond he siew.

Other instances of *let do* in this sense are *Conf. Amant.* 5.1119—1121 :

That he for Jupiteres sake
Unto the goddes let do make
A sacrifice ;

ibidem 5.1533—1534 :

Bot let do make in remembrance
A faire ymage of his semblance ;

and Gower's *Praise of Peace* 173—174 :

Whanne Crist tok his manhede,
Pes was the ferste thing he let do crie.

Is this 'periphrastic' *do*, as in *I do go* ; or has *do* the same meaning as *let* ?

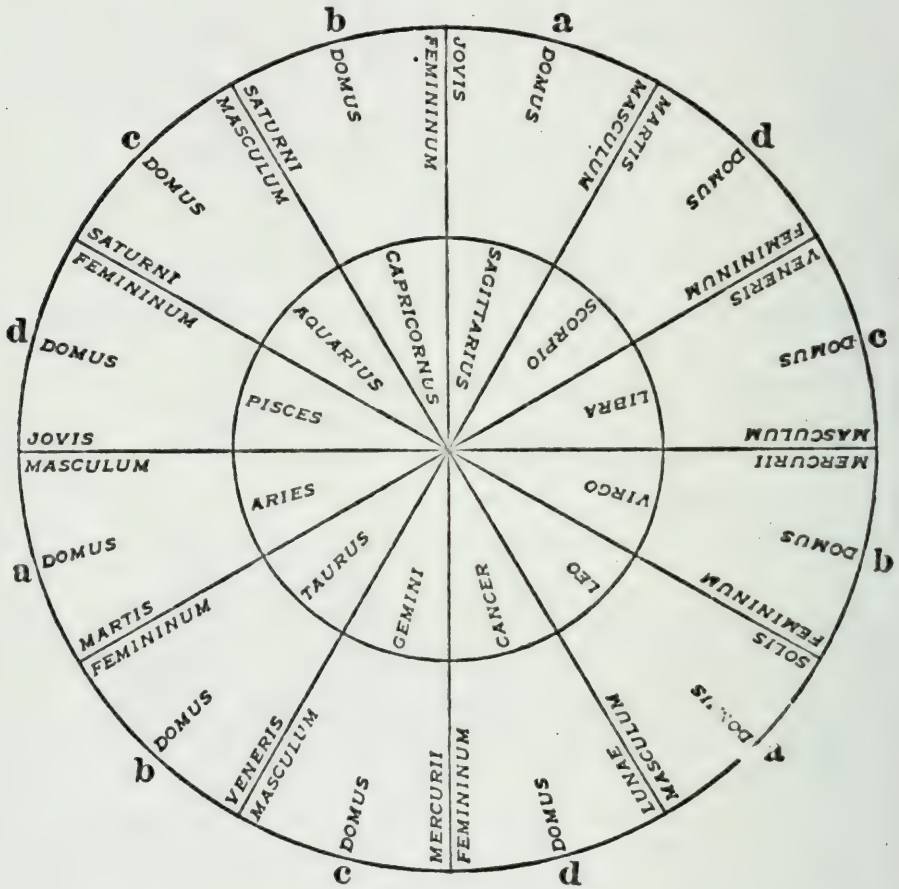
47. **The last Idus of March.** 'On the Ides, or 15th, of March ;' called 'the last Ides' by Chaucer, because it is the last day of the month in designating which the Roman calendar would use the term 'Ides.'

after the year. 'According to the calendar.'

48. **jolyf.** Pt. *Iolyf* ; Hn. Dd. *iolyf* ; Cp. *Iolif* ; Ln. *Ioly* ; E. *ioly*.

49—51. The technical terms in this passage may be understood by the aid of the diagram which is taken by Bridges

(vol. I p. 258) from Roger Bacon's commentary on the *Secretum Secretorum* in MS. Tanner 116. I have enlarged the diagram and added the lettering of the triplicities (a, a, a; b, b, b, etc.).



It will be seen that the twelve signs of the Zodiac are distributed as houses among the seven planets, the Sun having *masculum signum*, and the Moon *femininum signum*. The other five planets have two signs apiece, one of either gender. Each planet has its greatest influence when it is in its exaltation, and its least influence when in its descension. The exaltation of the

Sun is in Aries, that of the Moon in Taurus, of Saturn in Libra, of Jupiter in Cancer, of Mars in Capricorn, of Venus in Pisces, and of Mercury in Virgo. The descensions are diametrically opposite to the exaltations, that of the Sun being in Libra, of Mercury in Pisces, etc.

The signs are grouped in triplicities or sets of three, according to the humors to which they were supposed to correspond. The first triplicity (*a, a, a*) is hot and dry, representing choler; the second triplicity (*b, b, b*) is cold and dry, representing melancholy; the third (*c, c, c*) is hot and moist, representing blood; and the fourth (*d, d, d*) is cold and moist, representing phlegm.

Furthermore, though this is not in the diagram, each sign is divided into three faces, of ten degrees each. Thus Aries, the house or mansion of Mars, is divided into the faces respectively of Mars, the Sun and Venus.

Now we are told that the Sun was in his exaltation and in the mansion and face of Mars. He was, therefore, in the first ten degrees of Aries.

50. *Martes*. The Latin accusative *Martem* gives the English nominative *Marte*, presumably through the French. From this nominative the genitive *Martes* is formed.

51. 'Aries is described as choleric and fiery in MS. Trin. Coll. Cam. R. 15.18, tract 3, p. 11.' Skeat.

53. *foweles*. Slur thus: *fow'l's*.

57. Cf. *Roman de la Rose* 57—60:

La terre méismes s'orgoille
Por la rousée qui la moille,
Et oublie la povreté
Où ele a tot l'yver esté.

63—64. Cf. *Eneas* 4001—4006, where the poet says of Camilla:

Que direie de sa belté?
En tot le plus lonc jor d'esté

ne direie ce qu'en esteit,
de la belté que ele aveit,
ne de ses mors, de sa bonté,
ki valent mielz que la belté.

67. **sewes.** 'Juices,' 'gravies,' 'soups,' 'stews.' < A. S. *sēaw*, 'juice.'

68. **heronsewes.** 'Heronshaws,' 'young herons.' < A. F. *heronceau*, 'a young heron.'

71. **that it.** 'Which.' Governed by *of*. Cf. *That he for who* in A 44—45.

73. **pryme.** 'Nine o'clock.' It has generally been supposed that this verse is the Squire's apology to his fellow pilgrims, and proves that the present *Tale* was originally written for a Canterbury pilgrim. But I cannot see that it is necessary to take Chaucer so literally. It may be that the present verse contains a proverbial expression. Or it may be that the explanation is wholly playful.

78. 'The Kaans of Kipchak honored the national poets, who sang their exploits.' Rambaud I. 127.

80. For a mounted person to ride into a hall is no uncommon thing in medieval romances. Cf. *Roman de Thèbes* 1267—1270:

Tydëus fu proz et corteis :
A cheval vint devant le deis,
Le rei salue et son barnage,
Et en après dist son message.

Also *Ipomydon* 1671—1674:

Into the hall come rydyng a may,
Out of Calabre, sothe to say,
On a white mule, byfore the kyng;
A dwerffe with hyr come rydyng.

85. **the heighe bord.** 'The head of the table.'

93. **obelsaunce.** 'Courtesy.'

94. **contenaunce.** 'Bearing,' 'attitude,' 'gesture,' or 'action.'

95. **Gawayn.** Cf. *Roman de la Rose* 2179—2180:

Tant cum Gauvains li bien apris

Par sa cortoisie ot le pris.

In *Erec* (vv. 1691ff.) Gawain is reckoned first of the Knights of the Round Table, Erec second, and Lancelot third.

96. **fairye.** Chaucer sometimes thought of the British Kingdom of King Arthur as a sort of Fairydom. Cf. D 857—859. Wales doubtless retained the same character in legend till long after Chaucer. Milton's *Comus*, which was written for acting on the Welsh border, makes conspicuous use of fairy-lore. The scene of the story of Edric the Wild (a tale whose opening resembles a part of the *Wife of Bath's Tale*) is on the same border. See Walter Map *De Nugis Curialium* 2.12.

97. **amende.** 'Improve upon.'

103. **chere.** 'Gesticulation,' 'action.' Note the poet's absorption in the art of oratory throughout vv. 94—99. I cannot think that this is like the Squire of the *Prolog*.

105—106. We have a pun. Puns are by no means unknown to Chaucer. Cf. *Tr.* 1.71: *Calcas . . . calculynge*; punning on *colours* in F 723—726; puns on *light* and *hevy* in *Compleynt of Chaucer to His Purse*; on *crowe* and *Cok, cok!* in B 4466—4467; and on *philosophre* in A 297.

110. **Arabe.** 'Araby,' or 'Arabia.' For the form cf. *Chanson de Roland* 185, 652, 2282; also *Roman de la Rose* 9836:

Por l'or d'Arrabe ne de Frise.

Inde. The union of India and Arabia under the same monarch is not according to history. I suspect that the writer of the original story had in mind some King of Delhi, such as Ala-ad-din Khalji (A.D. 1290—1321) or Mohammed Taghlak (A.D. 1321—1388). These kings, though of Turkish stock, were Mohammedans, and therefore might easily have passed in legend and romance for Kings of Arabia as well as of India. See Lane-Poole *Medieval India* pp. 89-151.

Further information concerning Chaucer's 'King of Arabia

and India' might throw much light on the history of the *Squire's Tale*.

115. A horse of ebony, with similar magical properties, occurs in *Cléomadès* 1619—1634.

116. **day natureel.** 'Astronomical day.' Cf. note on A 416.

121. **thurgh foul or fair.** Cf. *Macbeth* I. I. 10:

Fair is foul, and foul is fair.

129. **wayted.** 'Watched,' 'observed.' Cf. note on 1263.

constellacioun. 'Disposition of the heavenly bodies.' So in A 1088, and F 781. Cf. also *Sevyn Sages* 337—339:

Hout wente the maistres sevene,
And biholden up toward hevene:
Thai seghe the constillacioun.

The value of observing the heavenly bodies may be illustrated by the experience of Gerbert (afterwards Pope Sylvester II) as related by William of Malmesbury (*Gesta Regum* §172): *fudisse sibi staturae caput, certa inspectione syderum, cum videlicet omnes planetae exordia cursus sui meditarentur, quod non nisi interrogatum loqueretur sed verum affirmative vel negative pronuntiaret.*

132. A tale (possibly of Tartar origin) is given by Bayley from a MS. of Hyderabad, in which a little girl sees in a mirror the army and the king of the fairies. See Bayley pp. 323—324. But the closest analog to Chaucer's mirror is the celebrated one of Virgil at Rome. See note on 231.

146. Clouston (*Magical Elements* p. 348) gives a German story as follows: A prince comes to a castle where all the people are fast asleep; and in the hall of the castle he finds a table on which lies a golden ring, and this inscription is on the table: 'Whosoever puts this ring in his mouth shall understand the language of birds.' He afterwards puts the ring in his mouth, and by understanding what three crows are saying one to another is saved from death.

152. **answere ageyn.** 'Answer back.'

177. **With.** Denotes the agent: 'By.'

185. **cause why.** 'Reason for which,' that is: 'There is a reason for it.' The original character of *why* as an instrumental case of the relative *who* is admirably illustrated in this parenthetical locution.

193. **Lumbardye.** 'There is a patent in Rymer, 2 E. II. De dextrariis in Lumbardia emendis.' Tyrwhitt.

194. **horsly.** 'Horselike.' Cf. *manly* for 'like a man.' Both *horsly* and *manly* are terms of commendation.

195. **Poilleys.** 'Apulian.' Tyrwhitt gives an amusing note which shows how the horses of Apulia were esteemed. Richard, Archbishop of Armagh in the 14th century, while praising Saint Thomas of Canterbury, and after explaining that the name *Thomas* is derived from *Thom* and *ass* (*Thomas, Anglice, idem est quod Thom. Asinus*), proceeds to observe: *quod nec mulus Hispaniae, nec dextrarius Apuliae, nec repedo Aethiopiae, nec elefantus Asiae, nec camelus Syriae hoc asino nostro Angliae aptior sive audentior invenitur ad praelia.*

201. **a fairy.** 'A fairy thing.' E. Hn. *a ffairye*; Dd. *a fayrie*. Some MSS. read *of* for *a*, making *fairye* mean 'fairydom,' or 'magic.' But *fairye* for 'a fairy thing,' is supported, I think, by *Gawayne and the Green Knight* 239—240:

For fele sellyeȝ had pay sen, bot such neuer are,

For-pi for fantoum & fayryȝe pe folk per hit demed;

Fayrye in the sense of 'magic' occurs, perhaps, in *Lybeaus Disconus* 1432—1433:

Wyth fantasme, and fayrye,

Thus sche blered hys yye.

as al the peple semed. 'As it seemed to all the people.'

202. Cf. *Acneid* 2.39:

Scinditur incertum studia in contraria volgas.

Virgil's whole description of the amazement of the people at the wooden horse is worth recalling.

203. The Latin proverb is *Quot homines tot sententiae*.

207. the Pegasee. In the margin of Dd. occurs the following note : *id est equus pegaseus percus qto.* In the *Prolog* to the *Satires* of *Persius* v. 14 the fount of Hippocrene is called *Pegaseium nectar*. But I do not find the word *Pegaseus* elsewhere in *Persius*, and conclude that the reference in Dd. is wrong. On the other hand the phrase *del Pegaseo cavallo* occurs in the *Filocolo* of Boccaccio edited by Moutier, vol. 2 p. 246, line 10. Is Chaucer's *Pegasee* a noun, or an adjective to be construed with *hors* understood?

209. the Grekes hors Synoun. 'The horse of Sinon the Greek,' or 'Sinon the Greek's horse.' With the curious genitive cf. *Book of the Duchess* 282 :

The kynges metyng Pharaou,
'the dream of King Pharaoh.' Equally curious is the following (*Guy of Warwick* 4670) :

Of Solagimis pe sone soudan,
'the son of the Sultan Solagimis.'

Dictys of Crete (5.9) represents this horse of Sinon as a wooden one, which accords with Virgil. But Guido da Colonna represents it as of brass : *consuluit in secreto vt fieri faciant in similitudinem equi quendam magnum equum ereum vt in eo saltem possent mille milites constipari.* Guido further says that the keys were given to Sinon, who took his place with those inside.

213. Cf. *Aeneid* 2.45:

Aut hoc inclusi ligno occultantur Achivi.

217. lyeth. Early English manners permitted a free use of this word. It is constantly used in the ballads where modern decorum requires some such expression as 'You are mistaken,' or 'You are wrong.' Cf. *Iliad* 4.404 :

'Ατρεΐδη, μὴ ψεύδῃ ἐπιστάμενος σάφα εἰπεῖν.

221. lewed. 'Ignorant.'

demeth. Present plural indicative. So *sowneth* in v. 517, *thenketh* in v. 537 and *beth* in v. 648. See note on A 2777—2778.

224. gladly. 'Usually,' 'generally.' The same sense occurs in v. 376 below, and in B 4414, *L. G. W.* 770, *Parson's Tale* (I 887), and *R. R.* 6966. Further illustrations are given in N.E.D., which compares this usage to the use of Greek *qileiv* to denote customary action. In English, *would* (Chaucer's *wolde* E 224) denotes customary action in the past. Cf. further A 3510: *I am nat lief to gabbe*; and the use of *glad* in the sense of 'wont,' 'accustomed,' in quotation from *Boece* in note on A 925.

229—230. Cf. *Roman de la Rose* 18866 :

Par composicions diverses ;

and 18877 :

Par les diversités des angles.

231. in Rome. Virgil's mirror, described in the *Sevyn Sages* 2007ff. and in the *Cléomadès* 1693—1698. The belief in such mirrors may have originated in a popular confusion of the properties of lenses with those of mirrors. It is even possible that Chaucer uses *mirours*, for 'lenses.' See note on 234.

232—234. Cf. *Roman de la Rose* 18720—18726 :

Il li convendroit prendre cure

D' estre disciples Aristote,

Qui trop miex mist Nature en note

Que nus hons puis le tens Caym.

Alhacen li niés Hucaym,

Qui ne refu ne fox, ne gars,

Cis fist le livre des Regars.

232. Alocen. Abu Ali al Hasan ibn al Hasan ibn Alhaitam, or Alhazen. He was born about 965 at Borsa on the Tigris, and died A.D. 1038. He was the greatest of all the Arabian physicists, if not of all Arabian scientists whomsoever. He wrote an *Opticæ Thesaurus*, which was translated into Latin in the 12th century. It treats of the nature of light and color, the anatomy of the eye, the function of vision, and the reflections of mirrors,

plane, spherical, cylindrical and conical ; both convex and concave. He contended vigorously against the view of the earlier oculists that vision took place by visual force issuing from the eye ; he maintained that the ray of light proceeded to the eye from the object. He used the hyperbola in solving the problem : In a spherical concave mirror, to find the point from which an object in a given position will be reflected to an eye in a given position. He also studied refraction with some success, but it was reserved for Willebrod Snell, the Dutch mathematician (1591—1626), and René Descartes (1596—1650) to discover the law of refraction, namely, that for refraction in the same media the sine of the angle of incidence stands to the sine of the angle of refraction in a constant ratio. Alhazen also wrote a treatise *De Crepusculis*, or *On Twilight*. My information is derived almost exclusively from Bacon *Opus Majus*, edited by Bridges vol. 1 pp. lxix—lxxiv.

Vitulon. I have not been able to secure satisfactory information about Vitello. His editor, Risner, calls him *Thuringopolonus*, and assigns him to the 13th century. Risner further describes him as a student of Alhazen, but whether Vitello added anything to sound science I have not made out.

233. Aristote. As this is the form of the name found in the passage from *Roman de la Rose* which Chaucer had before him (see note on vv. 232—234), I believe that MS. Pt. is right in reading *Aristote*, and that the *Aristole* of MS. B. is a corruption therefrom. E., Hn. and Gg. read *Aristotle*. The meter requires but three syllables.

234. mirours. In *Roman de la Rose* 18735—18750, the properties of a lens are ascribed to mirrors (*miréoirs*) ; and in vv. 18857—18862 we read of a 'mirror' with the properties of a burning-glass. I infer that *mirour* sometimes meant 'lens,' and perhaps so in the present passage.

238. Thelophus. 'Telephus.' His spear could cure the wounds which it had inflicted. Weapons with this double power

of injuring and healing are found in the legends of Norsemen and Hindus. See *Magical Elements* 373, 378. A classical example is the spear of Achilles mentioned in 239 and in the *Remedia Amoris* of Ovid, 47—48.

250. *he Moyses*. This use of the personal pronoun before proper names was a frequent idiom in Icelandic. See Vigfusson under *hann* B II.

As to the ring of Moses and its properties, see *Conf. Amant.* 4.647—655 :

Although I hadde such a Ring,
As Moises thurgh his enchanting
Som time in Ethiope made,
Whan that he Tharbis wedded hade.
Which Ring bar of Oblivion
The name, and that was be resoun
That where it on a finger sat,
Anon his love he so foryat,
As thogh he hadde it nevere knowe.

According to Petrus Comestor (on *Exodus* 6) Moses, wishing to leave his wife Tarbis in Ethiopia while he himself went into Egypt, 'tanquam vir peritus astrorum duas imagines sculpsit in gemmis hujus efficaciae, ut altera memoriam, altera oblivionem conferret. Cumque paribus anulis eas inseruisset, alterum, scilicet oblivionis anulum, uxori prae-buit, alterum, ipse tulit; ut sic pari amore sic paribus anulis insignirentur. Coepit ergo mulier amoris viri oblivisci, et tandem libere in Aegyptum regressus est.' I quote after G. C. Macaulay's note on the passage from Gower given above.

Of Solomon's ring Clouston (*Magical Elements* pp. 334ff.) says: 'By the power of this wondrous talisman Solomon subdued the demons and the jinn; and the few who continued obstinately rebellious he confined in copper vessels, which after sealing them with his signet, he caused to be cast into the Lake of Tiberias, there to remain till the Judgment Day. . . . Accord-

ing to the Muslims, the most binding oath on a genie is to swear him by Solomon's Seal, for the breach of that oath is always followed by a terrible punishment.'

255. The same illustration is used in *Roman de la Rose* 16762—16767.

256. fern. 'Long ago.' < A. S. *fern, the Kentish form for *fyrn*.

258. Shakspeare perhaps had this in mind when he wrote *Lear* 3.4.150—151 :

First let me talk with this philosopher.

What is the cause of thunder?

260. And alle. So Hn. Gg. Cp. B.; E. Dd. *And on alle*. The former is the better reading.

263. Phebus. That is, 'the Sun.'

angle meridional. The sky was divided into twelve lunes of thirty degrees each, the angles of these lunes meeting at the North and South points of the horizon. Skeat says that the meridian angle was the name applied to that lune which was bounded on the West by the meridian circle. If so, the present line means simply : 'It was after noon.'

264. yet ascendynge. According to Skeat the constellation Leo began to rise, in Chaucer's time, at about noon, and would not have completely risen until about 2.45 P. M.

265. Aldiran. The readings are Hn. *Aldiran*; Dd. *aldiran*; E. Cp. Ln. *Aldrian*; B. Gg. *aldryan*; Pt. *Aldrean*.

In the star-craft of the Arabs, the Lion was a larger constellation than now, one of his fore-arms comprising Castor and Pollux (α and β of Gemini), and the other Procyon (α of the Little Dog). *Aldira*, 'the cubit' or 'fore-arm,' was an especially appropriate name for Castor and Pollux, which, being $4\frac{1}{2}^\circ$ apart, served as a natural measuring-rod for the uranographer. The dual form *Aldiran*, as in Chaucer, was frequently applied, not only to these two stars, but to other pairs of stars so situated as to furnish convenient cubits. See Allen p. 234. Chaucer,

of course, means Castor and Pollux. These constitute the 7th mansion of the Moon (see note on F 1130—1131) in the system of the Khorasmian Albiruni (p. 345).

268. Cf. *Ancient Mariner*:

The bride hath paced into the hall,
Red as a rose is she;
Nodding their heads before her goes
The merry minstrelsy.

It is altogether likely that Coleridge had this passage of Chaucer in mind.

In the *Merchant's Tale*, Venus dances before the bride (E. 1723—1728).

273. *Fysssh*. The zodiacal sign, Pisces. *Fysssh* is probably a plural. See note on E 738. Pisces is the exaltation of Venus. She and her son Cupid were once transformed into fishes in order to escape the wrath of the Titans.

sat ful hye. 'Was in her exaltation.'

284. *contenaunces*. 'Postures' (of the dance).

293. *squiers*. 'Servants.' Chaucer might have used *bachelor* in the same sense.

297. *al by day*. Either 'by broad daylight,' or 'all day long.'

299—300. *at a*. So Hn. Cp. Pt. B.; Ln. *att þe*. If either of these readings be correct *Hath* in the next verse is a Gallicism, equivalent to O. F. *il a*, F. *il y a*, 'there is.' An example of this *il a* occurs in note on A 1799. A Gallicism so striking as *Hath* strongly suggests that Chaucer's immediate original for the *Squire's Tale* was in the French language.

E. Dd. Gg. Hl. read *a* for *at a*. This makes *a kynges feeste* the subject of *Hath*, and removes the Gallicism. I can hardly believe, however, that the Gallicism originated in a scribe's error rather than in the text of Chaucer himself.

302. *At after soper*. Are we to construe *at after* as a compound preposition, or *after soper* as a compound noun?

N.E.D., under *at* VII, gives the following from Southey's *Commonplace Book*: Strafford: *Casting them aside at after*, where *at after* is a compound adverb. But there is even more authority for the compounding of *after* with nouns. We still speak of 'an *after-dinner* speech,' and have the noun *afternoon*. N.E.D. gives the following further examples (under *after-dinner* and *after-supper*):

Sandford (A. D. 1576): Houres of recreation or Afterdinners;

Raleigh (A. D. 1618): Upon an Afterdinner Henry won so much at Chess;

Midsummer Night's Dream 5.1.33—34:

This long age of three hours

Between our after supper and bed time.

In the last Shakspeare is not unlikely to have had the present passage of Chaucer in mind, the *Midsummer Night's Dream* being full of Chaucerian reminiscences.

340—342. The horse seems to have disappeared when divested of the bridle, by means of which he could be summoned at need.

Clouston, in his *Magical Elements* (p. 287), furnishes the following interesting parallel: 'In a Hungarian tale, the hero, in quest of his three sisters who had been carried off by demons, receives from an ascetic a piebald horse, which he no sooner mounts than they are high up in the air like birds, because the piebald was a magic horse that at all times grazed on the silken meadow of the fairies. The piebald, having conducted him to the abode of the demon who had possession of his second sister, is divested of his bridle, and then sets off alone to seek out the abode of the demon who had possession of his third sister. By and by, when the hero would continue his journey, "he shakes the bridle and the piebald appears."'

On p. 446 of the same work we have a Modern Greek tale, in which a man summons a winged horse by dipping a bridle into the sea.

What magic properties, if any, were possessed by the golden bridle with which Bellerophon broke Pegasus?

341. *jueles*. 'Precious things.'

PART SECOND.

The story of the Falcon has many features to suggest a Hindu original, as has frequently been remarked. But even here there is a strong case for a Tartar original, as falconry was an art especially practised by the Tartars. See Yule's *Polo Book* 2 Chapter 20.

352. *domynacioun*. By the *Shepherd's Calendar*, an old astrological document, the 'domination of blood' is assigned to the period from midnight till 6 A.M. This agrees better with Chaucer's words than any other explanation. The domination of blood is followed successively by the dominations of choler, of melancholy and of phlegm, each lasting six hours. The four humors of the body thus divide the whole day into four equal parts. See Skeat's note.

358. *fumositee*. 'Fumes.' A collective noun.

359. *dreem*. A collective noun with the force of a plural. 'Dreams.'

of which *ther nys no charge*. 'Which have no weight.' Refers to *dreem*, not to *fumositee*.

360. *pryme large*. 'Nine o'clock,' 'the end of prime.' Cf. 'high undern,' for 'noon,' 'the end of undern.' (See note on B 4412.) N.E.D. gives an instance of *large*, in nearly the same sense, namely Henry *Wallace* 4.223 :

Thir men went furth as it was large mydnycht.

This means : 'These men went forth when it was fully midnight.'

362. *as women be*. This has rightly been pointed out as an illustration of Chaucer's delicate observation. Women require less sleep than men.

365. **appalled.** 'Enervated,' 'enfeebled.' See note on A 3053.

386. It is the 16th of March, the day after the Ides. See note on v. 47. From *Astrolabe* Part 2 §1 we learn that in Chaucer's day the Sun entered the Ram at midday of March 12th. As he journeys nearly one degree a day, he would have traveled four degrees in it by the 16th.

391. **Nat but with.** 'With not more than.'

393. **glood.** 'glided.' Shelley uses *glode* in his *Revolt of Islam* (1.48 and 5.51). In the same poem (2.49) he sings of *the starlight steep*, using *steep* in its Chaucerian sense of 'bright.' Cf. note on A 201.

396. **for to lighte.** 'To be alleviated.' See N.E.D. under *light*, verb¹, definition 1.3.b.

400. **entente.** 'Meaning.'

401—405. This very curious mixture of metaphors may have been due to Chaucer's having in mind, more or less imperfectly no doubt, the precepts of some rhetorician. The best parallel I have yet observed—not a very good one!—is the following (*Roman de la Rose* 20175—20178):

Car maintes fois cis qui préesche,
Quant briefment ne se despéesche,
En fait les auditeurs aler,
Par trop prolixement parler.

405. **fulsomnesse.** 'Fulness,' 'excess.'

408. **soone.** 'Immediately.'

428. **a faucon peregryn.** Literally 'a pilgrim falcon.' *Peregrine* is still used of migratory birds.

430. **now and now.** 'Now and again,' 'again and again.'

434. **understood wel every thyng.** Construe *wel* with *every thyng*, rather than with *understood*.

435. **leden.** 'Language.' < A. S. *lāden*, *leden*, 'Latin.'

For *Latin*, meaning the language of birds, cf. *Roman de Thèbes* 2031:

De toz oiseaus sot le latin ;
and *Roman de la Rose* 8725—8728:

Et cil oisel chascun matin
S'estudiant en lor latin
A l'aube du jor saluer
Qui tout lor fait les cuers muer.

436. **ledene** again. Slur thus: *led' n'again*.

467. **disee**. 'Discomfort,' 'pain.'

471. **To heele with youre hurtes**. 'To heal your wounds with.' For the position of the preposition, cf. 641: *To heelen with this hawk*; and C 345:

To saffran with my predicacioun.

479. This line is repeated almost word for word in A 1761, E 1986 and *L. G. W.* 503. Compare also B 660:

As gentil herte is fulfild of pitee.

480. Scan thus:

Féelyng's | siml | itúde | in péyn | es smérte.

his similitude. The genitive is objective: 'What is like himself,' 'his own case.' In the fables of the Sanskrit *Hitopadesha*, the animals frequently refer to the virtue of *ātmāupamya*, or putting oneself in another's place. Have we in the present passage an indication of a Hindu origin for Chaucer's story?

smerte. An adjective: 'Painful,' 'bitter.' Cf. *Havelok* 2055:

For hise wundes that were so smerte ;

and Kittredge *Observations* §67 p. 140.

487. **principles**. 'Original faculties or endowments of the mind.'

491. Various early illustrations of this proverb are given in an article by Holthausen in *Anglia* 14 p. 320. Cf. also *Othello* 2.3.265—267: 'a punishment more in policy than in malice; even so as one would beat his offenseless dog to affright an imperious lion.' Miss Petersen cites Holkot *Super Libros Sapientiae Lectio* 78: *Et similes magistro leonis qui non leonem sed catulum verberat*. Pollard remarks: 'The "whipping boy" who

was educated with a little prince, and whipped for the prince's faults, was a good example of this theory.'

494. **harm.** 'Suffering,' 'sorrow.' Cf. note on A 2232.

496. Cf. *Tr.* 3.115:

And Pandar wep as he to water wolde;

Conf. Amant. 7.5018:

Which wepte as sche to water scholde;

and *Ywaine and Gawin* 2235—2236:

Sum tyme he saw thai weped all,

Als thai wald to water fall.

In Claudian *De Raptu Proserpinae* 2.351, we have *Solvitur in laticem*, but in a context that makes the resemblance less close than might at first appear.

504. The *tercelet* is the male of the Peregrine Falcon, and, unlike the male of most of the higher animals, is smaller and less courageous than the female.

Was Shakspeare thinking of the *Squire's Tale* when he wrote *Romeo and Juliet* 2.2.158—159?

Hist! Romeo, hist!—O, for a falconer's voice,

To lure this tassel-gentle back again!

505. **welle of alle gentillesse.** Cf. *Compleynte of Mars* 173—175:

This is no feyned mater that I telle;

My lady is the verrey sours and welle

Of beaute, lust, fredom, and gentilnesse.

510. **no wight.** So Hn.; E. reads *I ne*.

511. **greyn.** 'Scarlet grain,' or 'kermes,' which was used as a dye. The Kermes was supposed to be a seed or berry, and hence the name *greyn* < L. *grānum*. In reality the Kermes is the female of an insect, the *Coccus Indicus*.

512. **hit.** 'Hideth.'

Cf. Virgil *Eclogs* 3.92—93:

Qui legitis flores et humi nascentia fraga,

Frigidus, O pueri, fugite hinc, latet anguis in herba.

This is paraphrased in *Roman de la Rose* 17273ff. Closer to Chaucer is the following (*Macbeth* 1.5.62—63):

look like the innocent flower,

But be the serpent under 't.

514. **god of love.** Cf. *Romeo and Juliet* 2.2.113—115:

swear by thy gracious self

Which is the god of my idolatry,

And I'll believe thee.

518. Cf. *Matthew* 23.27: Woe unto you, scribes and Pharisees, hypocrites, for ye are like unto whited sepulchers, which indeed appear beautiful outward, but are within full of dead men's bones and of all uncleanness.

519. **cors.** Hn. Gg. *cors*; Pt. Ln. *cours*; E. Cp. *corps*.

520. **this.** Hn. Gg. Dd. *this*; Cp. Pt. Ln. *his*; E. *the*.

526. **corouned.** 'Sovereign,' 'consummate.' Pollard points out that Burton speaks of a 'crowned medicine.'

527. 'Fearful lest he should die, as it seemed to me.'

529. **on.** So Dd.; E. and Hn. read *vp on*.

537. **theef.** A general term of abuse, without definite reference to stealing. So in C 759, D 800 and *L. G. W.* 2330.

thenketh. Plural. B. *thenketh*; Cp. Ln. *penkep*; Pt. *thenkep*; Hn. *thynketh*; E. *thenken*; Gg. *thynkyn*.

543. **doublenesse.** 'Duplicity.'

545. **as.** Gg. Dd. *as*; E. Hn. *and as*.

549—551. Parenthetical.

550. **Lameth.** 'Lamech.' His story is referred to in *Anelida* 148—154, and in D 53—54. See *Genesis* 4.19—24. Petrus Comestor refers to him thus: lamech . . . qui primus bigamiam introduxit quae es[t] adulterium contra legem naturae quae dei decretum.

553. **man.** Indefinite pronoun. See note on C 526.

555. Cf. *Luke* 3.16 and *John* 1.27.

556. **approche.** 'Be concerned.'

582. **the peyne of deeth.** Cf. Bacon's *Essays (Of Death)*:

'You shall read in some of the friars' books of mortification, that a man should think with himself what the pain is, if he have but his finger's end pressed or tortured, and thereby imagine what the pains of death are when the whole body is corrupted and dissolved.' This notion appears in the *Parson's Tale* (I 213) and is elaborately set forth in Hampole's *Prick of Conscience* vv. 1900ff., a passage which professes to follow the account of a 'philosopher.' It is given in Morris and Skeat *Specimens of Early English* 2.121—122.

Bacon rejected the idea as erroneous, and is followed by all modern opinion.

592. ofte happeth. Impersonal. Hn. *ofte happeth*; Dd. *often happeth*; Cp. *ofte happeþ*; Pt. Ln. *oft happeþ*; E. *ofte it happeth*; Gg. *ofte it happith*.

593. The proverb occurs in A 3042 (see note thereon), and Tr. 4.1586. It occurs in *Roman de la Rose* 14617—14618:

S'il ne fait de necessité

Vertu, par grant humilité.

Skeat gives other illustrations. According to Lounsbury (*Studies* 2.297) the proverb originated with Saint Jerome. Cf. Jerome *Epistle* 52.6: *Fac de necessitate virtutem*.

596. Seint John. Gower (*Conf. Amant.* 5.3416) tells us that Jason, when he wooed Medea, *tok himself seint John to borwe*.

608—609. The 'text' is found in *Boece* 3.m.2: Alle thynges seken ayen to hir propre cours, and alle thynges reioyssen hem of hir retornynge ayen to hir nature.

611ff. This illustration occurs in Boethius 3.m.2, whence it was paraphrased by *Roman de la Rose* 14545—14570.

611—613. cage . . . cage. In both verses the MSS. disagree, some reading *cage*, and others *cages*. I suspect that in both cases Chaucer wrote *cage*, intending, in each case, a plural. See note on E 738. Some of the scribes misunderstood the form and wrote *cages*, a plural which they could understand. Observe that Chaucer's *cage* would be dissyllabic.

622—623. Hn. reads :

Thogh he were gentil born and fressh and gay
And goodlich for to seen and humble and free.

644—646. Cf. *Balade Against Woman Unconstant* 7 :

In stede of blew, thus may ye were all grene.

Skeat points out that, according to Machault's *Remède de Fortune*, pers (blue) signifies loyalty ; red, ardent love ; black, grief ; white, joy ; green, fickleness ; and yellow, falseness.

648. *tidyves*. These birds had a reputation for inconstancy. Cf. *L. G. W.* B 153—154 :

And tho that hadde don unkyndenesse,
As doth the tydif for newfanglenesse.

649—650. The MSS. give these lines this order :

Right for despit, were peynted hem bisyde
And pyes on hem for to crie and chyde.

This order makes no sense, and was first reversed by Tyrwhitt.

657. Dd. *which that I* ; E. *which I* ; Hn. *which I to* ; Ln. *whiche I*. I prefer the first reading.

658. *proces*. 'Story.' Froissart (2.3.20—21) says : *Or voeil-je yssir de ce prologe et poursuivre mon principaul prochès* ; and *Othello* 1.3.140—142 :

Wherein of antres vast and deserts idle,
Rough quarries, rocks, and hills whose heads touch
heaven,

It was my hint to speak,—such was the process.

664. *Theodora*. This is, of course, a Greek name, and was borne by several Byzantine princesses, but I am unable to say with whom this *Theodora* is to be identified.

672. Mercury had two houses, one in the masculine sign, Gemini, and the other in the feminine sign, Virgo. The Sun entered the former in May, and the latter in August. See diagram in note on vv. 49—51. There is nothing to show which of the two said houses is here intended.

THE FRANKLIN'S TALE

(vv. F 673—1624)

There is no reason to doubt that Chaucer's immediate source for this *Tale* was a story written in Brittany. Not only does he himself (vv. 709—715) declare the story to be a Breton one, but the names *Kayrrud*, *Arviragus* and *Dorigen* are clearly Celtic; while *Aurelius*, though a Roman name, is conspicuous in ancient Celtic tradition. Furthermore the miracle of sinking the rocks into the sea is such an invention as would have suggested itself to an author who had observed the coast of Brittany at Pen-march.

It is rather probable that this immediate source was something written in Latin. To suppose that Chaucer could have read it in Breton requires more courage than I possess; and a Breton writer would be more likely to have written Latin than French. The frequent occurrence of proper names in *-us*, the apparent Latinism in v. 1331 (see note), and the quotation in v. 721 from Persius, (an author with whom Chaucer does not elsewhere exhibit the slightest acquaintance), may fairly be held as tending to show that the author of the *Franklin's Tale* had a Latin model before him.

There is likely to have been a real Arviragus in the unwritten history of Britain. Juvenal can hardly have inserted a fictitious name into the 127th verse of his 4th *Satire*. The name reappears in the legendary history of Jeffrey of Monmouth (4.14—16). I see no good reason, however, for identifying this Arviragus with Chaucer's Arviragus, as Schofield has done (*M.L.A.* 16.405—449). The article by Rajna in *Romania* (vol. 32 pp. 204—267) seems to me to refute Schofield's position.

Clouston has collected numerous Asiatic and European versions of our *Tale*, which is most likely to have originated in

India. The Sanskrit version and other Asiatic versions even contain the very question with which Chaucer's *Tale* ends. See note on v. 1622.

Two versions of the story occur in Boccaccio. One of these is in the *Decameron*, the 5th story of the 10th day. With this Chaucer was presumably unacquainted. See pp. 1—2. On the other hand, he may easily have known the story of Tarollo as related in the *Filocolo* of Boccaccio Book 4 Question 4. Young has demonstrated that Chaucer made use of the *Filocolo* while writing his *Troilus* (see *Modern Philology* vol. 4 pp. 169—177); and I think it is not unlikely that several passages of the *Franklin's Tale* are reminiscent of the same work. Such passages are the descriptions of winter in vv. 1245—1255, and of the garden in vv. 901—917; also the proverb in vv. 829—831. See note on v. 831.

The *Filocolo* lays the scene of the story in Spain, the country from which Boccaccio probably derived it. A late Spanish version of the story was printed before 1634 in the *Novelas Amorosas* of Doña Maria de Zayas, under the title of *El Jardin Engañoso*. Here the place of Boccaccio's and Chaucer's Magician is taken by the devil, and the price he asks for his services is the soul of Don Jorge, who corresponds to Chaucer's Aurelius. That the fiend should, later, enter into a contest of generosity is not a little startling. It may be added that Don Jorge is moved to generosity, not by the tears of the lady, but by the grief of her husband, who is about to kill himself. Has this version been influenced by the legend of Saint Basil and the youth who signed himself away to the devil in order to obtain the love of a girl? See Rajna in *Romania* vol. 31 p. 45.

Chaucer's *Tale* is related in some way to a type of story in which the relative merits of clerk and knight are set forth. See note on v. 1611.

The evidence, though by no means conclusive, points to an early date for the *Franklin's Tale*. A few lapses in the style,

a few uncertainties in the conception, alike indicate immaturity. Do Dorigen and Aurelius meet by accident, or by design of Aurelius, in vv. 1499—1508? Would a mature artist have admitted the long and uninteresting list of virtuous women, which retards the story without exculpating the heroine? The word *wryte* in v. 1549 seems to show that the story was not originally written to be recited by a Canterbury pilgrim. The urbane profession of ignorance in vv. 716—728, is characteristic of Chaucer when he speaks in his own person. See p. 124. The filial respect shown for the Church, in vv. 1133—1134, contrasts strongly with the bitter satire on ecclesiastical abuses which belongs principally or entirely to Chaucer's late work. I believe that 1380 is the latest date to which, in the present state of the evidence, we may plausibly assign the *Tale*. See note on vv. 809—811.

The word *sires* in v. 761, the concluding lines (vv. 1621—1624), and the mention of the effect of wine (a point on which the Franklin would have been likely enough to dwell) in v. 782 do not constitute an important argument in opposition to what I have suggested. The concluding lines (vv. 1621—1624) may very easily have been a later addition; and the other points are too slight to require serious refutation.

In the *Franklin's Tale* we find the same exaltation of one virtue at the expense of others that has been noted in the *Clerk's Tale*. See p. 205. The promise of Dorigen was really a vow to be constant as a rock to her husband. In taking her literally, Aurelius knew that he was taking her contrary to her meaning. This is explicitly acknowledged in v. 1601. Arviragus, in a passion of self-abnegation, fails to see that his first duty is to Dorigen, whom he ought never to have surrendered against her wishes.

The appeal of the poem, therefore, is not to common sense. It assumes that a sentimental standard is sometimes profitable to contemplate, however unprofitable to practise. We have entered

an Arcadia where one asks, not: 'Is this wise, and beneficent?' but: 'Is it heroic, and self-sacrificing?' Those who never enter this Arcadia must have limited sympathies. To those who feel that nobility is always noble, however misguided, the renunciation of Arviragus is profoundly touching. He regards the most casual promise to another as more important than his own most sacred rights.

Trouthe is the hyeste thyng that man may kepe.

And, whatever may be the philosophical interest of the *Tale*, it has a felicity of style that places it among the glories of our language.

Love wol nat been constreyned with maistrye.

Whan maistrie comth, the god of love, anon,

Beteth his wynges and, farwel, he is gon!

The beauty of the descriptions, the half-lyrical character imparted to the narrative by the 'complintes,' and the delicate artistic feeling with which the main characters are contrasted fairly recall Theocritus.

676. *feelyngly*. 'Discerningly.' See note on A 2203.

allowthe. 'Praise thee,' 'applaud thee.' < L. *allaudāre*. *Allow*, 'to permit,' is < L. *allocāre*.

687. *vertuous*. 'Accomplished.'

711. *hir firste Briton tonge*. 'Their original language of Brittany,' commonly called Breton. It is a Celtic language.

716. *a burel man*. 'An (uneducated) layman.' Cf. *burel folk*, 'laymen,' in D 1872. Originally *burel* was a kind of coarse woolen cloth.

721. A marginal note in MS. E. indicates as the source of this line the opening of the *Prolog* to the *Satires* of Persius:

Nec fonte labra prolui caballino,

Neque in bicipiti somniasse Parnasso

Memini, ut repente sic poeta prodirem.

722. *Cithero*. 'Cicero.' The same form occurs in *Conf*.

Amant. 4.2648. In the Spalding MS. of *Roman de Thèbes* v. 6, we have *citherons*. Are these forms due to popular association of *Cicero* with *Cithaeron*?

726. *queynte*. 'Cunning.'

727. *spirit*. 'Mind,' 'intelligence.' Cf. *F.esprit*, 'intellect.'

734. *oon the faireste*. 'One of the fairest.' For the idiom cf. *Tr.* 4.192 :

He is eek oon the grettest of this toun ;

and *Gawayne and the Green Knight* 2363 :

On pe faultlest freke, pat euer on fote ȝede.

'One of the most faultless men that ever went on foot.'

738. *worthynesse*. Here appears to refer to moral qualities rather than to social rank. So *worthy* in v. 1089. I should be glad of further light on this point.

741. *fil of his accord*. 'Came to an agreement with him.'

743. *han over*. E. Hn. Cp. Pt. *han ouer* ; Ln. *haue ouer* ; Gg. *han of*. I prefer *over* to *of*, as it makes the accentuation more rhythmical. The second syllable of *over* is easily elided.

748. *agayn*. 'Contrary to.'

774. Compare *Catonis Disticha* 1.38 :

Quem superare potes, interdum vince ferendo ;

Maxima enimst hominum semper patientia virtus.

782. *chaungynge of complexioun*. It was by affecting the disposition or 'complexion' of the four humors, blood, phlegm, choler and melancholy, that the stars were supposed to govern the appetites, and hence the actions, of men. But as man was not necessarily compelled to yield to his passions, the influence of the stars was held to be consistent with the doctrine of free-will. Cf. Aquinas : *Summa Theologica Pars I Quaestio CXV Art.* 3 and 4, especially 4 near the end : *dicendum quod plures hominum sequuntur passionēs, quae sunt motus sensitivi appetitus, ad quas cooperari possunt corpora coelestia ; pauci autem sunt sapientes, qui hujusmodi passionibus resistunt. Et ideo astrologi ut in pluribus vera possunt praedicere, et maxime*

in comuni, non autem in speciali, quia nihil prohibet aliquem hominem per liberum arbitrium passionibus resistere. Unde et ipsi astrologi dicunt quod sapiens homo dominatur astris, in quantum scilicet dominatur suis passionibus. Roger Bacon (*Opus Majus* vol. I p. 249) says: Sed in rebus humanis veri mathematici non praesumunt certificare, sed considerant quomodo per coelum alteratur corpus, et alterato corpore excitatur anima nunc ad actus privatos nunc ad publicos, salva tamen in omnibus arbitrii libertate.

785. be the temperaunce. This is perhaps the best way to read the passage. Hn. *be temperaunce*; E. *be temperance*; Gg. *be thatempaunce*.

801. Penmark. Penmarch, near Quimper in the department of Finistere. The readings are: B. *Penmark*; Ln. *penmarke*; E. Hn. *Pedmark*; Gg. Cp. *pedmark*; Dd. Pt. *Pedmarke*. Some of the scribes have perhaps confused the name with *Piedmont*.

Breton *penn*, Welsh *pen*, signifies 'a head,' 'a mountain' or 'a promontory.' Breton, Welsh and Cornish *march*, Irish *marc*, signifies 'a horse.' *Penmark*, therefore might be translated 'Horse Mountain.'

808. 'That was called Arviragus of Kayrrud.' *Kayrrud* appears on no map with which I am acquainted. The coast of Brittany has been slowly sinking beneath the sea ever since the dawn of history (Lapparent pp. 552—553), and perhaps the site of Chaucer's *Kayrrud* is now submerged. Numerous ruins in the neighborhood of Penmarch attest the ancient grandeur of the locality, but, so far as I know, none of these ruins bears the name of *Kayrrud*. *Kêrity*, one of the old-time harbors of Penmarch, is another name. See *La Grande Encyclopédie* under *Penmarch*.

Breton *ker*, *kear*, Welsh *caer*, signifies 'a town,' and Breton *ruz*, Welsh *rhudd*, Cornish *rudh*, means 'red.' *Kayrrud*, therefore, means 'Red Town.' Note that the name is closer to the Welsh forms than to the Breton.

809—811. As Chaucer's language frequently bears the impress of events contemporary with his writings, these verses furnish a possible indication of the date at which the *Franklin's Tale* was written. Was this date before January 1381 (New Style), when John of Montfort was recognized by the court at Paris as the legitimate Duke of Brittany? See Oman *Political History of England* p. 20. For a long time previous to that date there had been an understanding between Brittany and England, which Chaucer's words, perhaps, reflect.

815. *Dorigene*. 'Droguen, or Dorguen, was the wife of Alain I of Brittany.' Tyrwhitt, on the authority of Lobineau.

820. *distreyneth*. 'Wrings,' 'torments.' *Distrain* is used in modern law for 'to levy a distress,' 'to seize goods in order to compel the performance of an obligation.'

822. *knowe*. So Hn. But E. Gg. Dd. Cp. Pt. Ln. *knowe*.

827. *bisynesse*. 'Solicitude.'

829. By *proces*. 'Gradually.' So *By processe* in A 2967. In *P. F.* 430 we have *in proces*; and in *Book of the Duchess* 1330: *be processe of tyme*.

831. Cf. *Filocolo* vol. 2 p. 49: Ma già per tutto questo Tarolfo non si rimaneva, seguendo d'Ovidio gli ammaestramenti, il quale dice: l'uomo non lasciare per durezza della donna di non perseverare, perocchè per continuanza la molle acqua fora la dura pietra. I must acknowledge with humility that I have not identified the precept of Ovid referred to. Observe that Chaucer describes not the erosion of a stone by water, but the effect of men constantly stepping on a stone in the same place.

837. *care*. 'Love.'

850. *mony shippe*. 'Many ships.' See note on A 317. The readings are: Pt. *mony shippe*; Cp. *many schippe*; Ln. *many schippes*; E. *many a shipe*; Hn. *many a Shipe*; Gg. *manye a schip*; Dd. *many a ship*.

869. *confusioun*. 'Destruction.' Contrasted with *creacioun* in v. 870.

877. *bodyes of mankynde*. A periphrasis for 'men.' Cf. B 1185: *My joly body*, for 'I;' and C 304: *thy gentil cors*, for 'thee.'

880. *lyk to thyn owene merk*. 'In thine own image.' Cf. *Genesis* 1.27: *ad imaginem suam*. *Mark* has the same meaning in *the mark of Adam* (D 696), and in the Shaksperian *God save the mark! i. e.* 'God save the like!'

899. *places delitables*. Adjectives of Romance origin sometimes form the plural in *-s*. For the phrase cf. *Roman de la Rose* 14112:

Se n'avés leus plus délitables ;

and *ibidem* 19419 :

Viles, jardins, leus delitables.

900. *ches and tables*. The high esteem in which such games were held by medieval society may be illustrated by a few words from a beautiful passage in the epic of *Girart of Roussillon*, a scene which is sure to remind the reader of Priam and Helen on the wall of Troy. Commending the virtues, graces and accomplishments of Fulk, the cousin of Girart, one says: 'He is valorous, and courteous and distinguished; free, and kindly and ready of speech. He is practised in the chase. He understands chess, and tables and the game of dice.'

. . . . es pros e cortes et afaitaz

[Fra]nc e de bonaire et enparlaz

. . . . e de ribera gent essaiaz

. . . . chas sap e de taulas de iuc de daz.

See *Girart de Roussillon* vv. 5015—5018.

914. *lighte*. Infinitive: 'Be light,' 'be happy.' Cf. note on v. 1023.

918. *At after dyner*. See note on F 302.

932. *beste farynge*. 'Handsomest.' *Wel-farynge* occurs in B 3132 and in the *Book of the Duchess* 452. It means 'well-appearing,' 'handsome.' Here we have the superlative.

936. Unwiltyng. One of a class of rare adverbs in *-ing*. Gower uses *halving*, i. e. 'half,' 'partly.' Cf. *Conf. Amant*.

7.3398: And torne away halfvinge aschamed ;

8.2319: And as it were halvinge in game ;

8.2397: Halvyng in scorne sche seide thus.

Adverbs in *-ling* are more common, *darkling*, 'in the dark,' being a typical one.

942. Withouten coppe. 'He drank, not of the cup of sorrow, but of the fountain-head.' There seems to be, in this passage, some allusion not yet explained, though the general sense is clear.

943. Despeyred. 'Desperate.' An adjective in *-ed*. See Schmidt p. 1417.

950. fuyre. 'Fury.' The form *fuyre* is rare, but cf. *Eneas* 1919—1920:

d'enfer trait les infernals Fuires,

ki li anoncent les auguires.

And Godefroy quotes from an Old French translation of the *Psalms*: *En le spirit de la tue fuire asemblethes sunt ewes*, where the Latin reads *in spiritu furoris tui*. *Roman de Thèbes* (v. 510) mentions

Tesiphone fure d'enfer,

where *fure* is a slightly different form. See note on A 2684.

952. dorste nat telle hlr wo. Chaucer here follows Ovid more closely than he does *Roman de la Rose*. The *Roman* does not intimate that Echo had any difficulty in declaring her love for Narcissus. Cf. vv. 1500—1504:

Car Equo, une haute dame,

L'avoit amé plus que riens née.

El fu par lui si mal menée

Qu'ele li dist qu'il li donroit

S'amor, ou ele se morroit.

Ovid, on the contrary, tells the well-known story how the garrulity of Echo prevented Juno from surprising Jupiter in one of his

infidelities, for which reason Juno punished Echo with inability to speak except to repeat the last words of another speaker. Cf. *Metamorphoses* 3.339—401, and especially 375—378:

O quoties voluit blandis accedere dictis,
Et molles adhibere preces ! natura repugnat ;
Nec sinit incipiat. Sed, quod sinit, illa parata est
Expectare sonos, ad quos sua verba remittat.

958. **man.** Indefinite pronoun. Cf. note on C 526.

963. **hadde.** 'She had.' Changes of grammatical subject equally abrupt occur in B 4568—4569 and in A 1641—1643.

964. **and forthy.** 'And therefore.' This is probably the correct reading, though found in none of the printed MSS. E. *and forthe* ; Hn. Dd. *and forth* ; Gg. & *they* ; Cp. *ofte* ; Ln. *oft* ; Pt. omits.

989. **Aurele.** So Gg. I suspect this to be the correct form here and in 982 and 1241. In all these places the meter, to be quite regular, requires but two syllables.

992—998. In the *Decameron*, the lady Dianora promises to gratify her lover Ansaldo if he will procure for her a garden in full bloom in the month of January. If he fails to do this he is to desist from his suit. In the *Filocolo* the lady promises to accede on the same conditions. In Clouston's second Persian story, the princess makes her promise to a gardener on condition of receiving a certain rose of surpassing beauty. Only in Chaucer's, in Boccaccio's and in Boiardo's versions does the lady name a condition that she believes to be impossible of fulfilment. In all of these the spirit of her promise is an emphatic refusal of the lover's desires.

The removal of the rocks from the coast of Brittany as a condition of yielding to Aurelius is a happier invention than the creation of a garden in midwinter, inasmuch as the removal of the rocks could have, on the lady's part, no motive but solicitude for her absent husband. There are many rocks off the coast of Penmarch. Had the story-teller whom Chaucer followed seen one

of them sunk by the secular subsidence of the coast of Brittan, ?
See note on v. 808.

1018. Is not this curiously abrupt line a mark of immaturity in the poet's art ?

1023. *colde*. 'Grow cold.' Verbs thus formed from adjectives are common in Gower. Cf. *Conf. Amant*.

5.2398 : Whom that a king list for to riche ;

6.241 : And so it coldeth at myn herte ;

7.1840—1841 : What he wol make lasse, he lasseth,

What he wol make more, he moreth ;

8.587 : For now it hiheth, now it loweth.

1031—1079. A marginal note in MS. E. says : *The complaint of Aurelius to the goddes and to the sonne*. The Sun is identified with Apollo, and the Moon with Lucina or Diana. This is quite in Chaucer's manner.

1045. *Lucina*. Pronounce *Lúcina*. In Modern English pronounced *Lucina*. The name is here given to Diana as goddess of the Moon. Properly the title belonged to her as goddess of childbirth. See note on A 2085. For *Lucina* as goddess of the Moon, cf. *Tr.* 5.655—658 :

O brighte Lucina the clere,

For love of God, ren faste about thy spere !

For whan thy hornes newe ginne to springe,

Than shal she come that may my blisse bringe !

1077. *Delphos*. 'Delphi.'

1079. In the Sanskrit version of our story the Sun and Moon likewise receive poetical treatment : 'And the Sun sank red into the Western main, as if inflamed with grief at seeing her no more. And the Moon, that was surpassed by the lotus of her countenance, knowing that that fair-faced one had gone in for the night, slowly mounted upward. In the meanwhile Dharmadatta went home, and thinking upon that fair one, he remained tossing to and fro on his bed, smitten by the rays of the Moon.' *Kathá Sarit Ságara* 2.278 (Tawney's translation).

1084. **thoght.** 'Anguish.' A very common meaning in early English.

1094. **ymaginatyf.** 'Suspicious,' 'jealous.' No real parallel to this use of the word is given in N.E.D.

1095. **oute.** 'Abroad.' Equivalent to the Latin *militiae*. So in A 45. See N.E.D. under *out*, definitions 15c and 16.

1110. **Pamphilus.** Chaucer refers to *Pamphilus de Amore*, or *Pamphilus sive de Arte Amandi*. The English word *pamphlet* was originally a name for this poem. The poem is assigned to one Pamphilus Maurilianus, a poet of the 13th century. See Lounsbury *Studies* vol. 2 p. 371. An analysis of the poem is given by Langlois, but I have not seen the original. Tyrwhitt quotes the opening lines as follows :

Vulneror et clausum porto sub pectore telum,

Crescit et assidue plaga dolorque mihi.

Et ferientis adhuc non audeo dicere nomen,

Nec sinit aspectus plaga videre suos.

The same poem is referred to in B 2745—2750.

1126. The University of Orleans is first heard of through the renown of its law-school, and before 830 A.D. Fitting believed that a legal compilation called *Brachylogus* (of about 1100 A.D.) originated at Orleans, and that the earliest legal teaching of the place was based on the Visi-Gothic *Breviarium*. In the 12th century, Orleans was chiefly famous for the studies of grammar, rhetoric and classical literature, and seems almost wholly to have escaped the passion for logic during that period. Commentaries on Lucan and on the amatory poems of Ovid emanated from the place. By 1300 the school of grammar had almost disappeared. There is no positive evidence that the study of law had ever been suspended at Orleans; yet from about 1219, when Pope Honourius III forbade the study of civil law at Paris, the legal studies at Orleans seem to have taken a new lease of life. It is from 1320 that the most flourishing period of the university dates, and we have a list of 844 students

in the institution in 1394. Except during her literary period, Orleans was especially famed for her law-school, which overshadowed that of Paris. Pope John XXII was an alumnus of Orleans. See Rashdall vol. 2 pp. 136—148.

1130—1131. The lunar zodiac, or the path of the Moon among the stars, was divided into 28 parts called 'mansions' or 'stations,' a 'mansion' being approximately the distance traveled by the Moon in a day. See Roger Bacon *Opus Majus* vol. 1 p. 384: Est etiam alia alteratio magna rerum per mansiones Lunae quae sunt xxviii. Mansio quidem est spatium zodiaci quod pertransit Luna in die. The sidereal month, or the time it takes the Moon to make her revolution from a given star to the same star again is 27 days, 7 hours, 43 minutes, 11.55 seconds. Therefore the mansion occupied, on the average, a space slightly narrower than that assigned to it by Bacon.

The lunar zodiacs of the Chinese, the Hindus and the Arabs were of common origin, and possibly derived from ancient Babylon. There is a very valuable account of them in Whitney *Oriental and Linguistic Studies Second Series* pp. 341—421. Chaucer seems to have derived his knowledge of the lunar zodiac from the account given by Albiruni, or some account very similar thereto. At least Chaucer mentions *Alnath* (v. 1281), which is one of Albiruni's names for the first station of the Moon; and *Aldiran* (v. 265), Albiruni's name for the 7th station. Chaucer is also familiar with the distinction between the real mansion, whose position is reckoned from the equinoctial point, and the constellation—shifting with the precession of the equinoxes—from which each mansion takes its name. Albiruni, a Khorasmian, despised the Arabs for not observing this distinction. 'The Arabs,' he says, 'being an illiterate people, could not recognize the lunar stations except by certain marks visible to the eye. Therefore they marked the stations by those fixed stars which lie [i. e. originally, in the time of Hipparchus, lay] within them.' See Albiruni p. 336. Chaucer's Magician, on the contrary, care-

fully computes the original position of Alnath, from the present position of the constellation. See note on 1281—1283.

1132. *Roman de la Rose* inculcates skepticism with regard to magic. Cf. 14997—15010:

Mais gart que jà ne soit si sote,
 Por riens que clers ne lais li note,
 Que jà riens d'enchantement croie,
 Ne sorcerie, ne charroie,
 Ne Balenus, ne sa science,
 Ne magique, ne nigromance,
 Que par ce puist homme esmouvoir
 A ce qu'il l'aint par estovoir,
 Ne que por li nule autre hée:
 Onques ne pot tenir Medée
 Jason por nul enchantement;
 N'onc Circé ne tint ensement
 Ulixes qu'il ne s'enfoïst,
 Por nul sort que faire poïst.

Also vv. 15223—15224:

De magique, l'art au déable,
 Je n'en croi riens, soit voir ou fable.

1144. **a water.** 'A body of water,' 'a stream,' 'a lake.'

1166. **brother.** Uninflected genitive. < A.S. genitive singular *brōðor*, *brōðer*. The readings are: Cp. Pt. Ln. *broþer*; E. Hn. *brotheres*; Gg. *brotheris*; Dd. *brothers*.

1177. **any fote.** 'Any foot,' 'a single foot' (twelve inches). *Fotē* represents the A.S. genitive plural *fōta*, the original sense of *any fote* being 'any of feet.'

1183. **of lighte.** 'Alighted from.' Cf. *Conf. Amant.* 5.1580: *Liht of his hors*.

1209. **Squler.** 'Servant.'

1217. **Go we thanne soupe.** The same idiom occurs in B 1413: *go we dyne*; and in C 201: *Go bryng hire forth*.

1225. **goon.** 'Proceed.'

1228. That a knowledge of the earth's rotundity was not wholly confined to the learned in Chaucer's day may perhaps be inferred from the popular scientific treatise embodied in the *Life of Saint Michael* in the *Early South-East English Legendary*. Cf. vv. 407—412 :

Ase an Appel þe eorpe is round : so þat euere-mo
 half þe eorthe þe sonne bi-schineþ : hov-so it euere go
 And Noon it is bi-nethen us : ȝwane it is here mid-niȝt :
 Ase man may þe sope i-seo: ho-so have guod In-siȝt :
 Ase ȝif þov heolde ane clere candeles : bi-side an Appel riȝt,
 Euene half þe Appel : heo wolde ȝiuen hire lyȝt.

A few notes on the history of astronomy will perhaps not be out of place. Pythagoras (6th century B.C.) taught that the earth is a sphere, and Philolaus (5th century B.C.) even believed that it moved. This latter doctrine was never generally accepted among the ancient Greeks. Aristotle rejected the idea because no stellar parallax could be observed. This was a thoroughly scientific objection, and was not removed until the 19th century, when, with highly perfected telescopes, stellar parallax was at last detected. Although Philolaus had no real understanding of the evidence of the earth's motion, his authority was appealed to by Copernicus, prior to whom the earth was almost universally regarded as a stationary body around which the heavenly bodies revolved. The size of the earth was computed, not accurately but on scientific principles, by Eratosthenes (3d century B.C.), by Posidonius (2d century B.C.) and under the direction of the Caliph Al Mamun at Bagdad (A.D. 829). See Berry.

1251. Destroyed. 'Injured,' 'devastated.' Cf. note on C 858.

1246. his hoote declinacioun. The 'declination' of the Sun is its distance from the celestial equator. The 'hot declination' may mean the entire period during which the Sun is North of the equator, that is, from the vernal to the autumnal equinox ;

or it may mean only the time near the summer solstice, when the Sun is furthest North.

1252. Ovid calls January 'the month of Janus' in *Fasti* 2.51 :

Primus enim Jani mensis, quia janua prima est.

with double berd. In the margin of MS. E. is written *Janus biceps*, a reference, no doubt, to *Fasti* 1.65 :

Jane biceps, anni tacite labentis origo.

Cf. *Fasti* 1.89 : *Jane biformis* ; 1.95—96 :

Tum sacer, ancipiti mirandus imagine, Janus

Bina repens oculis obtulit ora meis.

Also *Aeneid* 7.180 : *Janique bifrontis imago* ; and *Aeneid* 12.19 : *Janumque bifrontem*. Gower has a passage that suggests the present one in Chaucer, namely *Conf. Amant.* 7.1205—1208 :

The frosti colde Janever,

Whan comen is the newe year,

That Janus with his double face

In his chaire hath take his place.

In Chaucer the month of January is not essential to the story ; but in Boccaccio's versions it is an integral part of the contract that a garden shall bloom in the month of January. Cf. note on 992—998. Is Chaucer's description of Janus in any wise related to Boccaccio's mention of January? In vv. 1243—1244 we are told that Chaucer's 'books' referred the miracle to December. Probably 'the books' said 'January,' but Chaucer said 'December' because he wanted a rime for *remember*. But observe that the festivities described in vv. 1253—1255 pertain to Christmas rather than to January.

1260. *his herte*. That is, the Magician's heart. I do not believe that Aurelius threatened to commit suicide. Such a threat would not have troubled a magician in medieval Europe, whatever effect it might have produced in Japan.

1263. *wayte*. 'Watch for.'

conclusioun. 'Experiment.'

1271—1272. The character of Chaucer's Magician is clearly

off color. In the Sanskrit version of the story his part is taken by a thief ; in the Spanish version by the devil. In the *Filocolo* the Magician performs certain magical rites, but it is nowhere hinted that he is an impostor.

I have already pointed out (note on v. 1132) that *Roman de la Rose* classes magic with disreputable practises. It would be very interesting to know the history of Chaucer's opinions as to the validity of the astrological sciences. I fancy he may have made a distinction somewhat like that of Roger Bacon, who declares that true astrology provides for the freedom of the will (see note on 782), while magic does not. See *Opus Majus* vol. 1 pp. 240 and 246—247 : Unde haec scientia [magica] ista omnia ponit per coelum de necessitate contingere, et praesumit per hanc necessitatem infallibiliter de omnibus judicare futuris. Sed ista mathematica damnata est non solum a sanctis, sed a philosophis, ut dicit Isidorus in tractatu astrologiae, asserens unam partem astronomiae esse superstitiosam, scilicet quae est magica, et dicitur mathematica falsidica.

1273ff. I am uncertain what tables are referred to. 'Tables of Toledo' should be 'tables calculated for Toledo,' and should differ from those calculated for any other latitude. The name *Tabulae Toletanae* was applied to the tables of Arzachel as well as to those of Alfonso. I have not seen the *Tables of Arzachel*, and do not feel sure that they may not contain the explanation of some of the technical star-craft in the present passage. But the emphasis on the Magician's tables being *ful wel corrected* favors the supposition that Chaucer had the later tables, that is the *Alfonsine Tables*, in mind, if not actually before him. In a copy of the *Alfonsine Tables* belonging to the Yale Library, I find certain *Tabulae aequationum* of the various planets, where certain columns are headed respectively *Aequatio centri*, *Proportionalia* and *Aequatio Argumenti*. These are doubtless the same as Chaucer's *centris*, *proporcionels convenientz* and *equaciouns*. I should be glad of information concerning these terms. Possi-

bly v. 1280 below refers to the Alfonsine *Tabula aequationum motus accessus et recessus octavae sphaerae*, or to the *Tabula medii motus accessus et recessus octavae sphaerae*. 'These doubtless record the 'trepidation,' a supposed irregularity in the precession of the equinox.

1275—1276. Under 'expanse years' (*anni expansi*) were tabulated quantities for 1 year, 2 years, 3 years, etc. Under 'collect years' (*anni collecti*) were tabulated similar quantities for 20 years, 40 years, 60 years, etc.; and for 100 years, 200 years, 300 years, etc. The *rotes*, 'roots,' or 'radices' were eras for which various quantities were tabulated. In the *Alfonsine Tables* I find *radix diluvii*, *radix Nabugodo[nosor]*, *radix Alexandri Magni*, *radix incarnationis*, etc.

1277. *argumentz*. 'The angles, arcs, or other mathematical quantities from which other quantities may be deduced or on which their computation depends.'

1280. 'And by his eighth sphere in its movement.' This *wirkyng* is probably the *motus accessus et recessus* of the *Alfonsine Tables*. Cf. note on v. 1273, last two sentences.

1281—1283. We must distinguish between the sign Aries, and the constellation Aries. The sign Aries, *thilke fixe Aries above*. *That in the nynte speere considered is*, is determined by the equinoctial point or the intersection of the ecliptic with the equator. From this point the constellation Aries—including Alnath, the first mansion of the Moon, and located by Chaucer in the eighth sphere—moves Eastward 50.2" annually. In this way the constellation has now in our time moved 35° from the place which it occupied in the star-catalog of Hipparchus, and occupies the sign of Taurus, the constellation Taurus occupying the sign of Gemini.

A note in the margin of MS. E. says: *Alnath dicitur prima mansio lune*. These marginal notes are not always correct, but I believe that this particular note is. Albiruni (p. 343) calls the first station (or mansion) of the Moon Alsharatan ('the Two Signs')

or Alnath ('the Horn'), and adds: 'The meteorological influences of this station are peculiar to the first [i. e. original] position of Aries, and in no way depend upon the stars from which the station has got its name. These stars have migrated from their original place [in consequence of the precession of the equinoxes] and have in our time come to occupy a second position.'

It appears, then, that our Magician was concerned to find how far the constellation Alnath had migrated from the sign Alnath. The constellation Alnath included certain stars of the constellation Aries, and the signs of both Alnath and Aries were the positions occupied by the respective constellations in the star-catalog of Hipparchus. The sign Alnath, the *firste mansioun* of v. 1285, possessed astrological influence, and hence the Magician's concern to find it.

1288. terme. The 'terms' (*termini*) were unequal divisions of the zodiacal signs, in which the planets were slightly dignified, i.e. possessed special influence. See Bacon *Opus Majus* vol. I p. 260: *Famosiores autem termini sunt Aegyptiorum. Jupiter habet sex primos gradus Arietis, Venus sex sequentes, Mercurius octo, Mars quinque, Saturnus quinque, Venus adhuc octo primos Tauri, Mercurius sex sequentes. Et sic mira diversitate variantur isti termini, ut patet in tabula terminorum, ita quod Mercurius habeat septem primos gradus Virginis pro termino, non solum secundum Aegyptios, sed secundum Ptolemaeum, et hoc est quod nunc quaerimus.* It will be seen that these terms were very different from the 'faces,' which were equal divisions of 10° each. See note on F 49—51.

1286. the remenaunt. 'The other mansions.'

by proporcioun. 'By calculation,' or 'by measurement.'

1293. hethen. It was widely believed in medieval Europe that the Mohammedans were polytheists and idolators. In *Guy of Warwick* (vv. 3534—3536) a sultan swears by *Cariot* (Iscariot), *Apolyn* (Apollo), *Ternagant* [*sic*], and *Mahoun*. In *The Kyng of Tars* we have not less curious objects of worship,

namely *Jouyn* (Jupiter), *Plotoun* (Pluto), *Astrot* (Ashtaroth), *sire Jovin* (Jupiter again), *Tirmagant*, *Appolin* and *seynt Mahoun*. As a matter of fact the Mohammedans were utterly unlike these representations, being opposed to polytheism with a peculiar bitterness. They regarded it as an unpardonable sin. See Macdonald.

1298. **Wher.** 'Whether.'

1305. **cares.** 'Pangs of love.'

colde. 'Disastrous.' So in B 4446.

1314. **dise.** 'Discomfort,' 'distress.'

1325. **but your grace.** To translate this 'except your favor' would make poor sense. May we not rather render it 'without your consent?' *But* in the sense of 'without,' is perfectly established for Middle English; *grace* in the sense of 'permission' is recognized in Godefroy's *Supplement* under *grace*. Of course the word is likely to have had in Middle English any meaning which we know it to have in Old French.

1326. **at swiche a place.** A phrase more proper to indirect than to direct discourse.

1331. **for the honour of yow.** Is this a Latinism, rendering *tui honoris causa*?

1344. **monstre.** 'Marvel,' 'prodigy.' < O.F. *monstre*, < L. *monstrum*.

1355—1366. Chaucer has among his minor poems a series of *Compleyntes* against Fortune, together with the replies of that much-abused goddess.

1367. This catalog of virtuous women undoubtedly mars the beauty of the poem. It was evidently written in order to conciliate the prejudices that the conduct of Dorigene was likely to arouse especially among the more devoted adherents of the Church. Note the appeal to ecclesiastical authority in v. 1133. Chaucer derived his knowledge of these heroines from the treatise of Jerome *Against Jovinian*, the doctrines of which are less respectfully treated by the Wife of Bath.

Incidentally it is worth remarking that cataloging is a literary kind to which Chaucer is considerably addicted. The *Legend of Good Women*, the *Monk's Tale*, the *Prolog* to the *Canterbury Tales*, and Chanticleer's illustrations of the import of dreams (B 4174—4358) all exhibit this cataloging instinct. In Homer we find a catalog of ships (*Iliad* 2), a catalog of ghosts (*Odyssey* 11) and numerous briefer catalogs of slain. Such things are doubtless to be classed as primitive.

Copious extracts from Jerome are given in Skeat's commentary.

1379. Messene. Gg. *Messene*; B, *mesene*; Cp. Pt. *mesue*; Ln. *Mesne*. Jerome says: *Spartiatæ et Messenii*. Therefore Chaucer means 'Messenia.' *Mecene*, the reading of E. and Hn. is perhaps due to confusion with *Mycenæ*.

1387—1388. Jerome says: *adamauit uirginem Stympthalidem*, 'loved a maid of Stympthalus' in Arcadia. Chaucer mistook *Stympthalidem* for the maiden's name.

1391. handes. Used of the whole 'forearm,' from elbow to finger-tip. This is probably a very ancient use of the word. Homer uses *χεῖρ* in the same sense.

1409—1413. Jerome (1.41) describes these maidens as, by their death, exemplum sui cunctis uirginibus relinquentes honestis mentibus magis pudicitiam curae esse quam vitam.

1430. hemselven. This is Skeat's emendation. E. Hn. Gg. Dd. Pt. Ln. *hem self*; Cp. *hemself*; B. *her sel*.

1435. Ln. *Macedoyne*; Dd. Cp. *Macedoigne*; Pt. *Masi-doigne*; Hl. *Macidone*; E. *Macidonye*; Hn. *Macedonye*. The readings of Hl. E. and Hn. are of inferior value to the others.

1439—1441. Jerome (1.44) says: *Imitentur matronae saltem Christianae, concubinarum fidem, et praestent liberae, quod captiva servavit.*

It would be an error to suppose that Jerome was followed by all the Christian fathers in his enthusiasm over women who committed suicide to avoid being dishonored, or because they

had been dishonored. Augustine, in an eloquent passage of *De Civitate Dei* (1.19), strongly condemned the conduct of Lucretia.

1448. **Porcia.** Between Portia and Marcia Jerome (1.46) draws a distinction in the interests of virginity: Brutus Portiam uirginem duxit uxorem; Marciam Cato non uirginem; sed Marcia inter Hortensium Catonemque discurrit, et sine Catone uiuere Marcia potuit; Portia sine Bruto non potuit. Magis enim se unicis viris applicant feminae et nihil aliud nosse magnum arctioris indulgentiae vinculum est.

1452. **Barbarie.** 'The barbarous, uncivilized world;' 'the world of barbarians.' See note on A 866. In *Conf. Amant.* 2.599, *Barbarie* is used of a Saracen country, perhaps the modern Barbary of Northern Africa.

1471. **and.** 'If,' 'even if.'

1473. **peraunter.** So Hl. This, while not necessarily Chaucer's spelling, indicates what was probably Chaucer's pronunciation. The meter requires only three syllables to this word.

1479. **man.** Indefinite pronoun. Cf. C 526.

1485. **contenance.** 'Sign.'

1493—1498. These lines occur only in E. of the eight printed MSS. They do not occur in B. Nevertheless I see nothing in them that is not in Chaucer's manner. The passage suggests that MSS. E. and Hn. are not derived from the same immediate source, as Zupitza seems unhesitatingly to have assumed. Another passage tending to the same conclusion is A 252a—252b, lines which occur only in Hn., although they are perfectly Chaucerian in manner. Furthermore, in the so-called *Head-Link* to the *Squire's Tale*, Hn. reads *Sire ffrankeleyn*, for *Squier*, the reading of E.; and the *Head-Link* is followed by the *Franklin's Tale* in Hn., but by the *Squire's Tale* in E.

I have spent several weeks in a vain effort to determine the relation of the E. and Hn. MSS. to each other. I can only hazard the guess that they are mediately or immediately derived

from two different autograph manuscripts of the *Canterbury Tales*.

Zupitza's assumption that E. and Hn. are copied from the same MS. seems at first sight the most obvious and necessary of all his conclusions. On examination it proves unconvincing; and other conclusions are even more so. I draw the inference that the entire genealogy of the MSS. propounded by Zupitza and Koch, though of great value for their classification, and presumably quite right in numerous details (if only we could say which ones!), cannot be accepted as having authoritatively determined the genealogical relations of the MSS.

1508. of aventure or grace. 'By chance or by the grace of God.' *Grace* is here a theological term.

1553. angre. This may mean either 'anger,' or 'pain.' The latter meaning, which is now obsolete except in certain dialects, is not uncommon in Middle English. Cf. Hampole *Prick of Conscience* 351—352:

Na man may to heven ga

Bot-if he thole here anger and wa.

(Quoted in N.E.D.)

1580. goon a-begged. Cf. note on C 406.

1602. apparence. Probably a plural: 'Apparitions,' 'illusions.'

1611. In *Romania* 15.333, Paul Meyer gives a list of compositions, in verse and in prose, wherein the relative merits of knight and clerk as a lover are the theme. In the fabliau of *Floris and Blanchefleur* (see Barbazon and Méon vol. 4 pp. 354—365) the question is decided by a combat between the nightingale (in behalf of the clerk), and the parrot (in behalf of the knight). The nightingale comes off victor. Curiously enough, the *Filocolo* of Boccaccio, which is a version of the story of Florio and Biancofiore, does not introduce this question of clerk and knight into the story of Tarolfo.

1614. copen out of grounde. It was a widely prevalent

belief among the ancients that men were originally sprung from the earth, from rocks or from trees. See Schrader pp. 426—427. A trace of this belief is found in the present verse. In *King Horn* (v. 1038) we have another trace:

Also he sprunge of stone.

A proverb, 'You didn't spring from the inside of a stump,' is current in some parts of the United States.

Most of the MSS. insert the article *the* before *grounde*. By omitting it we obtain better meter, and more idiomatic grammar.

1622. Which. Arviragus, Aurelius or the Magician? In the Sanskrit version, the Vetala asks the question in order to make King Trivikramasena break silence, and thereby undo a task which can be accomplished only in perfect silence. The King declares in favor of the thief, who corresponds to Chaucer's Magician. In Clouston's other Asiatic versions of the story, as well as in his Gaelic one, the same answer, that is 'The thief,' is given, whereupon the person who gives the answer is himself declared to be a thief.

ADDENDA AND CORRIGENDA

P. 8 line 14. In Robert of Gloucester of *euene lengþe* means 'of average height.' See Morris and Skeat vol. 1 p. 15. So perhaps in the present passage. We may interpret the *euene long* of *King Horn* the same way, *gret* meaning not 'tall,' but 'broad.'

Pp. 41—42. Manly (*Modern Philology* vol. 5 pp. 201—209) derives *goliard* and *Golias* from *Goliath*, who, in certain lections of the church service, ascribed to Saint Augustine, is allegorically identified with the devil. I accept this view, which renders any connection with *gula* unnecessary (though not impossible) and which would, I suppose, make the *Golias Episcopus* of student-song a name for the devil.

P. 50 line 18. For *Preface* read *Introduction*.

P. 61 line 22. For 2.21—22.91 read 2.21—22 and 2.91.

P. 84 note on 2019. See also *Criminal Prosecution and Capital Punishment of Animals*. By E. P. Evans. New York, E. P. Dutton and Co., 1907.

P. 90 note on 2150. Cf. also Trelawny *Last Days of Shelley and Byron* Chapter 22: 'In the mountains of Pindus and Grafa, in Thessalia, they have the noblest breed of dogs in the world. In size and strength they are not much inferior to the king of beasts, and in courage and sagacity they are superior.'

P. 103 line 20. Chaucer probably knew the *Kyng Alisaunder* (see note on 2626) but probably did not have it especially in mind.

P. 127 lines 19—20. There was a hole in the center of the roof to let the smoke out.

P. 143. Augustine also wrote *De Libero Arbitrio Libri III*. I have not examined this treatise, which is given in Migne's edition vol. 1 pp. 1221ff.

P. 159. I have little doubt that the Wife of Bath's voluble confidences, in her *Preamble*, were stimulated by ale.

P. 200 note on 666—667. An allusion to *Solomon's Song* 8.6: *quia fortis est ut mors dilectio*.

P. 210 line 20. For brazen *read* brazen-hooved.

P. 218 note on 57. The reference is irrelevant and inserted by an oversight.

P. 224 line 15. After 1698 *read* , enabled one to see distant enemies.

P. 251 line 4. For *South-East* read *South*.

P. 253 line 22. For Tables of Arzachel see Bridges 1.299 foot-note.

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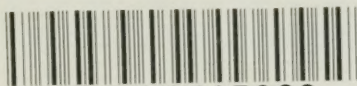
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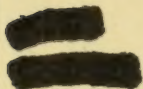
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